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OCTOBER 22, 1908.

NIKISCH and Weingartner with their opening concerts, the former on Monday and the latter on Wednesday, were the chief attractions of the past week.

The program of the first Philharmonic concert was strictly German, consisting of the three B's—Beethoven, Brahms and Bruckner. Beethoven was represented by the "Fidelio" aria and the "Egmont" overture, Brahms by three songs and his "Academic Festival Overture," and Bruckner with his third symphony, in D minor. This was the second time of the Bruckner composition in Berlin, its first performance here having been given some years ago by Richard Strauss and the Tonkünstler Orchestra. Dedicated to Richard Wagner, it is a work which distinctly shows the influence of Beethoven, Liszt and Wagner. Its physiognomy is Beethoven-like; it has the classic four movement form, consisting of an allegro moderato, an adagio, a scherzo and an allegro. In the structure and development of the movements themselves, however, Bruckner is much more free than Beethoven, and herein reveals the influence of Liszt and his free symphonic poem form. In fantastic freedom of expression the symphony also suggests Liszt, although Bruckner had no underlying poetic idea for the framework of his musical utterances. Wagner's influence is also potentially felt in the symphony.

The Bruckner work at best is heavy fare, and, indeed, rather often it is indigestible. Bruckner's modes of expression are for the most part ponderous. He evidently can think of the various instruments of the orchestra in the plural only, and his instrumentation is therefore heavy and lacking in sparkle and brilliance. This is true even in the scherzo, and only in the finale does Bruckner make some show of a lighter touch and sprightly movement. The musical content of his symphony is really not of great importance. It has few pregnant themes, and these are not made much of in the development. Yet it has so many and so varied motives, and they are so ingeniously grouped and so skillfully handled that the work must ever impress serious musicians. Bruckner's skill, or "Können," is enormous.

Nikisch lavished on the reproduction all the gifts of his richly endowed musical nature. I found his interpretation of it far more interesting than the work itself. The Philharmonic Orchestra bent to his will and did his bidding with a zeal that made the performance a consummate orchestral achievement.

The soloist of the evening was Edyth Walker, who was heard in the recitative and aria, "Wo eilst du hin, Abscheulicher," from "Fidelio," and in a group of Brahms Lieder. Her splendid voice rang out clear and true, and she sang the aria with great dramatic intensity. She also gave an admirable rendering of the songs. In many ways she reminds me of Lilli Lehmann. She displays much of the same artistic nobility and grandeur of delivery, and also, unfortunately, the same cool reserve.

Cosima and Siegfried Wagner sat in a box during the evening, attracting quite as much attention as Nikisch himself. Weingartner also was present in the audience, and expressed his delight at the playing of the orchestra and Nikisch's conducting.

These Philharmonic concerts of the Hermann Wolff Musical Bureau have now begun their eleventh season under the direction of Arthur Nikisch. The overflowing audience of Monday gave testimony to the great interest and loyalty of the public toward these, the leading symphony concerts of Germany.

The first of the Weingartner symphony concerts, which took place with the Royal Orchestra on Wednesday, was marred by the performance of George Schumann's new symphony, op. 42, in F minor, a work so mediocre and uninspired that one marveled how Weingartner could have tolerated it on a symphony program of the Royal Orchestra. It was all the more out of place coming between the Haydn eighth and the Beethoven fifth symphonies. Weingartner's wonderful reading of the Beethoven C minor, however, happily soon effaced all the irritation aroused among the auditors by their being forced to listen to the long and tedious Schumann work. To hear the Royal Orchestra play Beethoven's fifth under Weingartner's genial



ETELKA GERSTER.

direction is one of the greatest musical treats that can be afforded us mortals here below. At the conclusion of the symphony Weingartner received an ovation.

These concerts, too, like the Philharmonic series, seem to have retained all of their old time favor with the public, for the house was completely sold out.

Halfdan Cleve, the young Norwegian pianist-composer, and pupil of Xaver Scharwenka, gave a concert at the Singakademie on Saturday evening, in which the program was made up entirely of compositions from his own pen. He himself was the pianist, and was assisted by the Philharmonic Orchestra, under the direction of his teacher, Xaver Scharwenka.

Mr. Cleve introduced to us two new piano concertos with orchestra, one in B flat minor, the other in A major, and also a ballade and two etudes for piano solo. The young Norwegian is a gifted composer; he has ideas and

he has mastery of form. He knows how to write both for the piano and the orchestra, and though he displays as yet no great originality, still there is a pleasing Northern atmosphere in all his work. The most important of his numbers was the B flat minor piano concerto. This abounds in formidable pianistic difficulties, pitted against heavy orchestration, so that the pianist who would do it justice must have a big technic, great force, and powers of endurance. These qualities young Cleve has in a high degree, and he played the work remarkably well. Scharwenka led the orchestra throughout the evening with a firm, sure hand, keeping all the time in sympathetic touch with the soloist.

Dora Moran, the young coloratura singer, made an exceptionally successful debut on Tuesday evening at the Singakademie. The young lady, who is the daughter of the late Fanny Moran-Olden, and a pupil of Etelka Gerster, sang Lieder by Schubert, Schumann, Brahms, Strauss and d'Albert, as well as the Waltz Song from Gounod's "Mireille," and the Mad Scene from Donizetti's "Lucia." Her singing made an excellent impression. Her voice is a sweet, bright, fresh, sympathetic soprano, of light calibre, yet of good carrying power, and she uses it with a skill that reflects credit upon both herself and her illustrious teacher, Madame Gerster. Perhaps her best efforts were in the Mad Scene from "Lucia," which she sang with admirable tone production, with faultless technic, and with an intonation that was perfect throughout all of the technicalities in which the scene abounds. In this respect she suggests her teacher, who still reveals the same wonderful accuracy and susceptibility of ear as of yore. In the Lieder, too, Fräulein Moran sang very well. In fact, it was an enjoyable evening, and the young artist was overwhelmed with applause.

Apropos of Etelka Gerster, the famous diva will sail in December for New York, where she will remain for three months as a vocal teacher in the new Loeb Conservatory of Music. She looks forward to her American trip and to greeting her many old friends again with the greatest pleasure. In a chat with me the other day she became reminiscent and told me much about her former American tour. That was over twenty years ago. She said that she always liked America, not because she could make more money there than elsewhere, but because she liked the spirit of the country and the people. She claims that she never earned more in America than in Europe; on the contrary, "I used to get 5,000 marks a night for singing in Europe," she said, "whereas in America I never received more than \$1,000 a performance."

During the past ten years Madame Gerster has been conducting a private school of singing in Berlin with eminently successful results. The diva's daughter, Linda, a genuine Italian type of beauty, of some twenty summers, was married last month to the Count Dalla Serra Malvasia Cortorelli, a wealthy resident of Bologna. The wedding, which was strictly a family affair, took place in Madame Gerster's country palazzo, near Bologna. Accompanying this letter is a recent photograph of Madame Gerster.

Carl Halir's concert with the Philharmonic Orchestra, under Richard Strauss, which took place at the Singakademie on Tuesday evening, was an event of unusual importance. The combination of the two names, Halir and Strauss, acted as a magnet, which filled the venerable Singakademie to the very last seat. The audience attracted was a representative one. The entire staff of the instructors of the Royal Hochschule, headed by Joachim, and many other of Berlin's musical notabilities, were to be seen among those present, the fiddling fraternity especially being out in full force.

Halir played a new concerto by Jan Sibelius, the young Finnish composer; the Beethoven concerto, and two movements from C. M. Loeffler's "Divertimento" for violin and orchestra. The program also announced a new orchestral composition by Loeffler, but the music did not arrive in time, and therefore it could not be given.

The Sibelius concerto, a three movement work in D minor, is a strange, weird composition. Dark and sombre moods seem to be the natural heritage of the genial young Finn, and they abound here, together with weird, fantastic harmonies and strange originality of orchestration. It is not beautiful music, nor is it thankful for the solo performer; yet it is characteristic and has a certain fascination. One feels in it the dark forebodings, the desperation and the longing for freedom of an enslaved people. The violin part is peculiar, difficult and awkward. As absolute music the work cannot compare with the same composer's symphonic poem, "Finlandia," nor with the best of his other compositions. It is not likely to become a permanent repertory piece with violinists, yet it was interesting to make its acquaintance, and we should be grateful to Halir for introducing it to us. He certainly played it superbly, smoothing over its rugged measures and awkward edges

with consummate ease and skill, and displaying it to the best advantage.

The Loeffler "Divertimento" is a very different style of music. It, too, makes more for characteristic music than for absolute beauty, but it is admirable violin music, and it is clothed in a delightful orchestral garb full of refinement and suave charm. Halir's performance of it was perfect, and called forth prolonged applause. His biggest success, however, was won in that head piece of violin music, the Beethoven concerto. One of the most attentive listeners to this number was Joachim, the spirit of whose performance of this same work Halir has caught better than any other of the venerable violinist's many disciples. I happened to sit quite near to Joachim that night, and was much interested in observing him during the rendition of the Beethoven. He seemed lost in reverie, and I fancied that I could read his thoughts. He was carried back to sixty-two years ago, in the year 1843, when as a lad of twelve he first played the work to Mendelssohn, to the genial Felix's unutterable delight; to his debut with the same concerto under the direction of Mendelssohn at the London Philharmonic, which took place sixty-one years ago, and on which occasion he was overwhelmed with honors, and to the hundreds of times he has played it during all these three score and three years, setting up a standard for it that has become traditional.

The first of the series of four "Elite" concerts given by the Concert Direction Jules Sachs was a pronounced success. The assisting artists were Katharina Fleischer-Edel, soprano; Alois Pennarini, tenor; Artur Schnabel, piano, and Ernst von Possart, recitation. Pennarini, who sang here for the first time, made an excellent impression. His voice is of fine, heroic tenor quality. He wavered at times in his more impassioned utterances, and his intonation was not above reproach, but on the whole his singing was very enjoyable. Madame Fleischer-Edel is a prime favorite here, and her rendering of songs by Schubert, Liszt, Hoffmann, Strauss and Rachmaninoff was thoroughly delightful. Schnabel played the Brahms A minor capriccio and G minor rhapsody, the Schubert B flat major impromptu, and Weber's "Invitation to the Dance." He played with a beautiful full, round tone and fine artistic phrasing. In the Schubert especially he was charming. The greatest popular success of the evening, however, was won by Ernst von Possart in his inimitable declamation of poems by Geibel and Schiller.

A chamber music concert was given at the Singakademie on Sunday by Joachim, Mühlfeld, Hausmann and Kahn. It was of interest chiefly because of the wonderful clarinet playing of Mühlfeld, the world's greatest clarinetist, and because of the fact that Joachim on this occasion played the viola in the Mozart E flat trio for piano, clarinet and viola. The viola part in this work is not of great importance, but Joachim made much of it. It was surprising how well in tune he played it, and then immediately afterward he played the violin also with good intonation, in the Bach B minor sonata for violin and piano. Joachim bears his seventy-four years lightly—it is really wonderful that the old gentleman still plays as well as he does. His fingers are knotted and swollen with gout, and the forefinger is bent at the end in a most peculiar way, so that one would think he could not play at all, and yet he gets over the fiddle with remarkable facility considering his years. It is a case of the superiority of mind over matter.

The new trio for clarinet, cello and piano by Robert Kahn proved to be very dull music, and Hausmann's dry rasping tone and academic style of playing did not enhance its performance.

Otie Chew, the young English violinist, gave her farewell Berlin concert in the large hall of the Hochschule on

Friday evening, with the assistance of the Leipzig Philharmonic Orchestra under Hans Winderstein's baton. Miss Chew chose as her solo numbers the Brahms and Sinding (A major) concertos—two robust and rugged works for so frail a little maid. Miss Chew is such a sweet, charming girl, and her personality is so modest, winning and sympathetic that one is immediately won over to her as soon as she appears on the stage. Her playing can stand on its own merits, however, for with all her feminine charm and dainty grace she attacked the two ponderous works with remarkable energy, and played them in a way that made one forget all about the seeming incongruity between rugged Brahms and the formidable Norseman and her own tiny self.

Miss Chew has gained perceptibly in her art since last she played here. Her left hand was firmer and fuller, her intonation excellent throughout the evening, and her bowing was free, supple and energetic. Remarkably full and penetrating was the tone which she drew from her Stradivarius. She entered into the spirit of the two works with a will, and played as if lost to her surroundings. That she carried her listeners with her was evidenced by the tumultuous applause which greeted her after each movement and grew during the evening, until at the close she was called out again and again, and obliged to respond with three encores. Her best work was in the Sinding concerto.

The Leipzig Philharmonic accompanied Miss Chew most sympathetically. Winderstein revealed great skill in following to the minutest detail the intentions of the soloist.

The first of the series of five historical violin recitals given by Carl Flesch, the eminent Hungarian violinist, took place on the same evening. The program consisted entirely of old Italian works by the masters of the seventeenth and eighteenth centuries. The first number was the well-known Corelli work, "La Folia"; then followed "La Romanesca," and ancient Italian folksong, composed in 1680, and arranged for violin by Alard; a minuet and gavotte by Veraschini, an aria by Locatelli, Tartini's sixth sonata, a siciliano by Geminiani, an allegro by Lomisi, a Nardini sonata in three movements, an allegro by Pugnani (Viotti's teacher), Fiorillo's twenty-eighth etude, and an allegro by Lolli. Most of these works are not played at all nowadays. Judged by modern virtuoso standards they do not require much technique, but they are by no means easy to play. Every note in them counts, just as in Mozart's violin music. Old and musty and unpretentious as they are, however, they are of great historical interest to all violinists, and Flesch with his purity of tone and style, his technique finished to the minutest detail, is just the violinist to interpret them as they should be interpreted. His manner of rendering them was at once simple and noble.

Flesch's other four recitals will be attended with great interest by all lovers of the violin.

Max Pauer's first piano recital, which took place on Tuesday at Beethoven Hall, offered the Brahms F sharp minor sonata, the Schubert sonata in A major, the D minor theme and variations by Xaver Scharwenka, the Heller preludes, op. 81, and three Liszt numbers. Pauer's art has neither improved nor deteriorated since last I heard him. His renderings were marked by almost sharp clearness and ease of chord, run and octave, and by an utter lack of warmth or soul. It is too bad that a pianist such as he, who technically speaking can play anything, should be gifted with so little life, and grace of "Vortrag."

Paul Lutzenko, a pupil of the late Ernst Jedlicka, and a piano instructor at the Stern Conservatory, gave a piano concert in Bechstein Hall on Wednesday night, playing the Beethoven sonata, op. No. 3, and various numbers by Bach, Scarlatti, Mozart, Weber, Schubert, Chopin and

Liszt. In the Beethoven sonata, owing probably to his evident nervousness, his work was a little dry and mechanical, but as he went on he gradually threw himself more and more into his playing, and on the whole made a very good impression. The Chopin numbers were played with spirit and warmth, and the Scarlatti E minor pastorale and D major sonata were very pleasing in their grace of performance. Lutzenko was warmly applauded by his appreciative audience.

Alfred Reisenauer's farewell piano recital, in Bechstein Hall on Thursday, was by all odds the pianistic event of the week, and of many weeks past and to come. His program included the Beethoven sonata, op. 78, the exquisite Schubert sonata in D major, Bizet's clever chromatic variations, and numbers by Chopin and Liszt, and throughout the evening he played as only the greatest artists play and they only when they are touched by the flame of a rare and glorious inspiration. His velvet beauty of tone and his artless finish of technique, coupled with his freshness and enthusiasm of expression, made all of his numbers marvels of artistic reproduction, the Schubert sonata being especially delightful. Here the tantalizing coquetry with which Reisenauer brought out the capricious theme of the rondo was of extreme charm alike to ear and the fancy.

Reisenauer's Chopin playing, also, as revealed in the F major ballade, the G flat minor impromptu, and the F sharp major nocturne is as unique as his playing of the other masters. He has complete and undeliberate beauty of tone, and he uses it in Chopin without any affected lingering over rhythms, or morbid melancholy of sound. The poetry inherent in Reisenauer's healthy nature is manly poetry, and infused into Chopin it brings forth a manly, poetic music far more satisfying than the enervated, perfumed product of many famous exponents of the Chopin school.

The supreme art of Reisenauer's playing was only equalled by the supreme enthusiasm of his audience, which called him out again and again and gave vent to frenzied applause.

Mme. Marie Speet, the celebrated Dutch vocal instructor, wishing for a broader field of activity has left her native Amsterdam, and has settled in Berlin as a private teacher of singing. Her case is that of Lamperti, who left Dresden for Berlin because the German capital afforded him greater opportunities. This makes another great one added to the long list of eminent vocalists in this city. Berlin is already overcrowded with instructors of the vocal art, but for an artist of Mme. Speet's calibre there is ample room here, and anywhere else for that matter.

Mme. Speet has been singularly successful in her work. She builds upon a sure foundation. With those pupils whose tone emission is not good, she always first trains the speaking voice, proceeding on the natural fact that the same vocal apparatus is used in both singing and speaking, and that pupils who cannot yet speak correctly cannot, as a matter of course, sing correctly. The first few weeks of her work with such faulty pupils she devotes to correct tone production in speaking, and their subsequent progress in singing is all the more rapid.

Among Mme. Speet's many pupils is a long list of those whose voices had been injured by incorrect methods, and apparently lost completely. She has never yet failed to restore a lost voice. Moreover she has treated not only singers, but also lawyers, clergymen, public speakers, university professors and others who constantly are straining their vocal organs. Yet her real work lies in voice building for singers, and in taking to the finish aspiring, gifted vocal artists. Many of the most promising young singers now before the public are numbered among her pupils.

Charles W. Clark, the eminent American baritone, and for the past three years a resident of Paris, is stopping in

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town for a few days with the purpose of absorbing a bit of German atmosphere prior to his coming American tour. During his stay here Mr. Clark will be heard at various public and social functions. He is already engaged for the next "Elite" concert, which will occur on November 17, and Mr. and Mrs. Frank Hannah will entertain at their house in his honor next Thursday evening, at which time he will also sing.

Marcella Craft, the American soprano, has quickly come into favor with the opera-going public of Mayence, where she entered upon her new engagement on September 1. On the very opening night she made a big hit, and the press praises warmly both her singing and acting. Miss Craft is a superior artist, who combines rare vocal art with a high degree of histrionic ability.

During the past week we have heard the world's three greatest conductors—Arthur Nikisch at the Philharmonie on Monday, Felix Weingartner at the Royal Symphony concert of Wednesday, and Richard Strauss at the Halir concert on Thursday.

Mrs. Elizabeth Clark-Sleight sailed for New York on Friday. She has been on the Continent for four months, and during her stay in Berlin she was exceedingly busy studying herself, looking into various vocal methods, coaching songs with their composers, and attending concert and opera. Mrs. Sleight enjoyed her stay here very much, and she says she always feels greatly benefited and reinvigorated by her annual trip to Europe.

There has been a large advance sale for Anton Hekking's twenty-fifth jubilee concert, which will take place in the large hall of the Hochschule next Thursday evening. The piano accompaniments to his solos will be played by Clarence Adler, of Cincinnati, one of the recent American arrivals, a pupil of Godowsky, and a very talented youth. After the concert a big banquet will be given at the Hotel Kaiserhof in Hekking's honor.

An enjoyable afternoon musicale was given at the home of Mr. and Mrs. Alexander Petschnikoff on Thursday. The affair was gotten up by Rev. Dr. Dickey, Mrs. Stillman-Kelly and Frances McElwee for the benefit of the choir of the Berlin American Church. The assisting artists were Mr. and Mrs. Petschnikoff, Georg Fergusson and Frank La Forge. Mr. Petschnikoff played a berceuse and a Russian dance of his own, and together with his wife, the first movement from the Spohr double concerto in B minor. Fergusson sang four songs, namely, "Bois éphais," by Lully; "Imitations," by Howard Brockway; "Come, Oh, Come, My Heart's Delight," by Horatio Parker, and "Die Nächtliche Heerschau," by Loewe. He was in fine form and gave his listeners intense pleasure. He sang as an encore an old German folksong.

Petschnikoff played the Cui piece with great charm of tone and much feeling, and his own dance, too, received a spirited rendering. The artist couple played the Spohr concerto with fine ensemble and verve. As an encore they gave the slow movement from Bach's sonata for two violins and piano—a beautiful movement.

Mr. La Forge also came in for a good share of the honors of the afternoon. Besides playing the accompaniment for the Petschnikoffs he rendered in fine style Raff's gigue and variations.

The concert list of the week is as follows:

SATURDAY, OCTOBER 14.

Bechstein Hall—Luise Pinoff, vocal.
Singakademie—Concert of composition by Halfdan Cleve.

SUNDAY, OCTOBER 15.

Bechstein Hall—Marie Loewe, vocal; Alexander Sebald, violin.
Philharmonie—Matinee, Nikisch "Probe"; evening, Philharmonie "Pop."
Singakademie—Joachim, violin; Mühlfeld, clarinet; Hausmann, cello; Kahn, piano.
Royal Opera—
West Side Opera—

MONDAY, OCTOBER 16.

Bechstein Hall—Lotte Jahn, vocal.
Beethoven Hall—Amanda Berthier, vocal.
Philharmonie—Nikisch Symphony Concert.
Singakademie—Henry Jackson Norris, vocal.
Royal Opera—
West Side Opera—

TUESDAY, OCTOBER 17.

Bechstein Hall—Susanne Dessoir, vocal.
Beethoven Hall—Max Pauer, piano.
Philharmonie—Large hall, Philharmonie "Pop"; small hall, Mimi Gutheim-Toensgen, vocal.
Singakademie—Dora Moran, vocal.

WEDNESDAY, OCTOBER 18.

Bechstein Hall—Paul Lutzko, piano.
Philharmonie—Philharmonie "Pop."
Singakademie—Grete Haensch, vocal.
Royal Opera—Matinee, Weingartner Public Rehearsal; evening, Weingartner symphony concert.

THURSDAY, OCTOBER 19.

Bechstein Hall—Alfred Reisenauer, piano.
Beethoven Hall—Richard Koennecke, vocal.
Singakademie—Carl Halir, violin, with Philharmonie Orchestra.
Philharmonie—Elite concert.

FRIDAY, OCTOBER 20.

Bechstein Hall—Carl Flesch, violin.
Beethoven Hall—Fräulein Zittelmann, vocal.
Singakademie—George Schurmann's oratorio.
Philharmonie—Barth Wirth and Hausmann Trio.
Hochschule—Otto Chew, violin, with Leipzig Philharmonie Orchestra.

Richard Strauss' new opera, "Salome," was to be brought out at the Dresden Royal Opera on November 20, but owing to the enormous difficulties for the singers and the large number of rehearsals necessary, it will not be possible to have the work ready on that date. The premiere will have to be postponed till December, at least, and probably till January.

Dr. Otto Neitzel, the celebrated pianist and litterateur, is booked for eighty concert engagements on the Continent this season. He will appear seven times in Berlin. His piano lecture-recitals have attained wide popularity.

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Mme. Maigille's Pupils.

HELENE MAIGILLE, the New York vocal teacher, devotes Wednesdays and Saturdays in each week to her Philadelphia pupils. She has some excellent voices in that city, as well as in her Manhattan studio in the Hotel Somerset on West Forty-seventh street, near Broadway. Mme. Maigille's new circular shows that her professional pupils are singing in opera in this country and in Europe, in many church choirs and on the concert stage. She has also trained many teachers who are filling good positions in schools and academies.

Olive Mead Quartet Concert.

THE Olive Mead Quartet will give four concerts in Mendelssohn Hall this season. The first one will take place on November 14.

TWO MAYER-MAHR PUPILS.

THE accompanying picture shows us the eminent pianist and pedagogue, Moritz Mayer-Mahr, with his two prodigies, the sisters Caecilie and Else Satz, aged eleven and fourteen respectively, who are studying with him at the Klindworth-Scharwenka Conservatory. The extraordinary success of these little girls at their recent concert with the Philharmonie Orchestra in Beethoven Hall was chronicled in our Berlin letter last week. Appended are a few criticisms from the leading Berlin papers upon the playing of the two remarkable children:

Whereas formerly only boy prodigies have stepped upon the concert platform, Saturday evening revealed to us the sisters Else and Caecilie Satz as girl piano prodigies. First the older, Else, played the initial movement of the Saint-Saëns G minor concerto with surety and powerful energy. The genuine sensation, however, a sensation



MORITZ MAYER-MAHR

and His Two Prodigies, Else and Caecilie Satz.

which gradually was intensified to astonishment, was produced only when Caecilie, eleven or twelve years old, with short skirts, and a childish face framed in by two long curls, seated herself at the grand, and played Bach's D minor concerto—a work which, in its uninterrupted polyphonic movement, scarcely gives a mature performer and much less a girl of eleven any melodic resting place—played it without her notes, absolutely correctly, and without a fault. Highly as you were compelled to estimate this performance, however, your amazement was tinged with sadness as you thought how much time and pains it must have cost to stamp these Bach hieroglyphs on the memory of a child, and to have them mastered by so tender hands. So you first enjoyed full, unsaddened pleasure, as the two children together played the Mozart E flat major concerto for two pianos. Here the young artists were in their element. They played so joyfully, and with such delightful sisterly care as to their hands, and attained such accuracy and precision in ensemble as well as in their single and corresponding work, that one cannot conceive of this concerto, given as it was with the individual and effective Reinecke cadenza, as better rendered. The future development of the two sisters, who, as I hear, are of the class of Herr Mayer-Mahr, merits keenest attention.—Allgemeine Musik-Zeitung, October 13, 1905.

Two young ladies, and very young they were, of fourteen and eleven respectively, gave a concert together in Beethoven Hall. Their

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In America: October, November and December, 1905

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names are Elise and Caecilie Satz, and both of them play the piano, being scholars of Herr Mayer-Mahr. Elise played part of the Saint-Saëns G minor concerto, op. 22; Caecilie the Bach D minor concerto, and the two together the Mozart E flat major concerto for two pianos. Their performance gave an impression favorable throughout; technically the girls are far advanced, and they also reveal a genuine musical instinct. Both will become artists; Caecilie, the younger, seemed to me to have the greater talent; the way she already uses her arms and shoulders shows her to be a born pianist.—M. Marschalk, in the Vossische Zeitung, October 12, 1905.

Two new piano talents were brought to light yesterday in Beethoven Hall. The two sisters, of about twelve and fourteen years, Caecilie and Elise Satz, played first singly and then together (in the Mozart E flat major concerto for two pianos), accompanied by the Philharmonic Orchestra under the sure direction of Scharrer. The greatest talent is revealed in Caecilie, who, indeed, astounded one with the technical maturity of her rendering of the Bach D minor concerto. Although her soul naturally is not yet far developed, yet she performed important achievements which do all honor to her teacher. Her career will be worth watching.—Dr. Paul Ertel in the Lokal-Anzeiger, October 8, 1905.

In the field of the orchestra concert were presented two courageous young pianists, the sisters Elise and Caecilie Satz, of whom one is aged perhaps fourteen, the other about ten. Both gave proof of noteworthy pianistic powers, especially the younger, who, in her performance of the Bach D minor concerto, revealed herself to be a musician of unusual advancement, considering her age.—Deutsche Warte, October 10, 1905.

Der Tag, an illustrated paper of Berlin, prints a picture of the little girls, as also the Illustrierte Zeitung and others of the German capital's illustrated journals have also done, and writes as follows:

Two youthful pianists, Elise and Caecilie Satz, gave their first concert in Berlin, before a large audience, and won great success. Eleven year old Caecilie seems to be a greater talent than her fourteen year old sister. Fortunately for them these new prodigies are to be guarded from the danger of being ruined by the concert hall. As they have once appeared in public, in future they will generally be kept away from the concert stage, until their teacher considers their education completed.

A concert with the Philharmonic Orchestra, given by the sisters Elise and Caecilie Satz, revealed two child pianists of unusual talent. Caecilie especially is extraordinarily gifted.—Rudolf Buck in the Berliner Neueste Nachrichten, October 13, 1905.

The sisters Elise and Caecilie Satz played singly and together, in a concert with the Philharmonic Orchestra, concertos by Saint-Saëns, Bach and Mozart, proving that they have acquired a firm, sure touch and a praiseworthy technique. Their musical natures, too, are far developed, so that they play with warmth and with great certainty. They must afford their teacher and relatives great satisfaction. The public also showed great appreciation.—Norddeutsche Allgemeine Zeitung, October 12, 1905.

Herr Mayer-Mahr, under whose guidance these children have so well developed, is one of the leading piano teachers of Berlin, and together with Xaver Scharwenka is the head of the piano department of the Klindworth-Scharwenka Conservatory. As he is a teacher of thorough methods, and at the same time of unerring pedagogical instinct—one who instructs his pupils in all the accuracy of the old school, and at the same time still carefully allows each different individuality to develop in its own rightful way—Mayer-Mahr is one of the busiest of the busy piano teachers in Berlin. Applications for admission to his conservatory class are always in excess of vacancies. Quite recently fourteen pupils had to be turned away on account of lack of room. One-third of his pupils at the Conservatory are Americans.

Herr Mayer-Mahr also has a large private class, including many Americans. Among these at present is numbered Adela Rosenthal, of San Francisco, niece of the famous painter, Toby Rosenthal. She is an exceedingly talented girl, and gives promise of a brilliant future. Mamie Silberfeld, of New York, who has come into prominent public notice, was also for several years a pupil of Mayer-Mahr at the Klindworth-Scharwenka Conservatory. With all of his teaching the distinguished artist finds time for solo work, and is booked for thirty concerts for this season.

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STUDIO AND PRESENT ADDRESS
PORTLAND, MAINE.

OMAHA.

OMAHA, November 4, 1905.

MISFORTUNE has certainly struck the choirs of Omaha for some time and made the last part of last season's work and the first of this rather discouraging for the choirmasters.

At Trinity Cathedral things have been torn up and the congregation has been meeting in the crypt; this, of course, has meant the lack of the organ in the service, but now the renovated and beautiful interior is again in use and the Cathedral Choir will once more sing their jubilate. Mr. Simons is organist and choirmaster.

At All Saint's (Episcopal) a new church is to be built at once, and in the temporary structure, which has been used by that congregation, was a small but fine Roosevelt organ. In course of moving the church from its lot, so as to build a parish house, it met with a chapter of accidents, which, stated briefly, ended in the ruin of the building and the almost ruin of the organ. So one of the finest choirs in town is now working at a disadvantage, and it is unfortunate, because under Mr. Simms, organist and choirmaster, the All Saint's choir does many things whereof we are glad.

The Kountze Memorial Choir, another of the large choirs of Omaha, is singing in the chapel room of the new stone church, which is to be its permanent home, and there is not even glass in the windows. And the First Methodist Church is liable to be without a choir altogether. Benjamin Stanley and Mrs. Stanley, respectively organist and soprano soloist, have "resigned," and J. Norman Richards, of Des Moines, comes as organist, with Mrs. Gale, of Denver, as soprano soloist. The choir has resigned also for the second time this year (!) and there is decided trouble in the air. Mr. Stanley conducts the large Festival Chorus and a church music club. It is expected that the music next Sunday will be by the "choir invisible."

Mrs. Joseph Gahn, a talented harpist, and wife of one of the best musicians in Omaha, or the West, for that matter, has left Omaha for a few months to study with Tramonti, the harpist of the Chicago Orchestra. She is a capable artist and it is hoped that when she returns from Chicago she will be able to overcome her diffidence and consent to a public recital appearance. So far she has only been heard by her most intimate friends.

A rather unique situation presents itself in the political field. The candidate on the Democratic ticket for police judge is none other than the veteran basso, Jules Lombard. There are few old soldiers who do not know of the Lombard brothers, who sang through the war days. Jules,

the basso, is a magnificent looking old gentleman, about sixty years young. He wears his hair something on the Liszt pattern and would strike you on Broadway or the Strand just as he does here on any street. He was soloist at Trinity Cathedral for years, and he has always been a very popular addition to a concert program, for oratorio and ballad work were in his field. The law would not be new to Mr. Lombard (who is now pensioned by an Eastern railroad, having been its general agent here), as early in life he was a lawyer, and a good one at that. Of course, the "Judge" will get the Republican "musical" votes. He is a wag, and I have a picture of him with this inscription upon the back: "A thing of beauty is a joy forever. Yours, Jules Lombard."

THOMAS J. KELLY.

From George Sweet's Studio.

SINGERS from George Sweet's studio are in demand this autumn. Alice Chamberlain, soprano, who sang with Walter Damrosch in Philadelphia recently, is engaged for a recital at the Ogontz School for Young Ladies, at Ogontz, Pa., November 8.

Helen Jerome, another soprano, sang a few weeks ago at the First Baptist Church, in Montclair, N. J., and her admirers immediately invited her to give a song recital during the season.

Viola Gilette, mezzo-soprano, is having good success as star in "The Maid and the Bandit" under the management of Frank Perley.

George McFarlane, of the same company, was also prepared by Mr. Sweet for his role in this production.

Gay Rosemary Claus, the dramatic soprano, is winning laurels in the Middle West by her artistic singing.

Franchetti's Father Dead.

BARON RAIMUNDO FRANCHETTI, father of the composer, Alberto Franchetti, died Tuesday, October 31, at his home near Milan, Italy, in his seventy-seventh year.

Famous Artists Arrive.

THE Kaiser Wilhelm II arrived here safely last Wednesday, bringing over Madame Galski, Otie Chew, Jean Gerardy, Caruso, Knot, Dippel, Scotti, Reiss and Mengelberg, the Amsterdam conductor.

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HOTEL CECIL, LONDON,
October 25, 1905.

MISCHA ELMAN, has quite bewildered musicians by now. He alone deserves the title of prodigy, for he alone, among all the other infant players, has an intellectual development for which we cannot account. After his concert last Tuesday there was but one unanimous opinion—that Elman must now be judged from the same standpoint as an Ysaye or a Kreisler. The boy must have a grown up soul within him, although his body is that of a child. As he speaks only Russian I have not been able to talk with him, but I notice there are no absurd stories going the round about him—as in other cases—with regard to infantile pursuits, such as hoops and tops. Neither does he address royal ladies as “aunts,” &c. He is probably highly developed in matters other than music. But music is the only part of him with which I am concerned, and it may be safely said that no child has ever played the Beethoven concerto as Elman played it on Tuesday. The marvel of it was the maturity, not only of the actual playing, but of the intellectual reading which the boy gave. He understood the work, a thing which no other prodigy, as far as I know, has ever done. The noble first movement revealed a purity of phrasing and an exquisite fullness of sentiment of which any mature artist might have been proud. If Elman had been invisible as he played, one would have refused to believe that it was anyone but an adult who was creating such music. Equally beautiful was his conception of the slow movement, and to the finale he did full justice.

He also played the new Glazounow concerto, dedicated to Elman's teacher, Leopold Auer. The composer is a gifted man, but it seems to me that he possesses all the external gifts that Tchaikowsky had—an uninterrupted flow of melody, brilliant orchestration, and so forth, without the latter's genius. So that, while I admired the concerto, which has a poetic, slow movement, and delight-

fully tripping finale, it did not make any powerful appeal to me. The workmanship is exquisite throughout, and I prophesy that it will be a great favorite, for the solo part is most effective. Still, it is not sufficiently striking and original to be called a great art work.

So great was the enthusiasm at the close of the concert that another recital is announced for November 7, when Elman will repeat the Glazounow concerto. A romance by Elgar and Corelli's “La Folia” also figure in the program.

A violinist who gave much pleasure is Fitzhugh Goldsborough. I do not know with whom Mr. Goldsborough studied, but he has acquired a most catholic style and taste. He has a broad, straightforward, almost simple manner of playing, which is most taking, especially as he has a complete absence of mannerisms or affectations. Mr. Goldsborough made a start with Max Bruch's well known concerto, and I especially admired his work in the adagio, of which, it seemed to me, he exactly caught the mood and spirit. In particular I noticed his fine, warm tone on the G string. In the finale Mr. Goldsborough was not quite so successful, but most possibly he would have done much better with an orchestral backing, instead of piano alone.

A group of pieces by Bach, Sarasate and Hubay showed the soloist's varied gifts. The Bach prelude (in G major) was played in the correct classical manner, and the Hubay “Zéphir” proved that Mr. Goldsborough has the technique one expects nowadays. Lalo's “Symphonie Espagnole,” played in captivating style, concluded a pleasant program, to which Gladys Linda contributed some acceptable vocal items.

Puccini has been decorated by the King with the gold medal of the Order of Merit in Science and Art, and received the honor at Buckingham Palace on Monday.

There was a magnificent house at Covent Garden for “Madame Butterfly” last night. The Queen and Princess Victoria graced the proceedings, and the composer received an ovation. He was afterward entertained to supper at the Savoy. Of these doings I will speak in my next letter.

“Madame Butterfly” is to be repeated tomorrow and is also down for the afternoon of the same day next week and Saturday week.

The promised revival of Boito's “Mefistofele,” with Giachetti, Zenatello and Didur, takes place next Tuesday evening.

I have no space to adequately deal with Frederic Lamond's recital last Saturday at Bechstein Hall. Mr. Lamond is undoubtedly a very fine pianist and has an intellectuality which raises him to the front rank among the great artists on the instrument. He played a Beethoven sonata and pieces by Chopin, Liszt, Rubinstein, and an etude of his own.

Having heard of something really new in the shape of a piano-player, I recently paid a visit to the premises of the Pianotist Company, of Regent street, to whom the invention, called the “Neola Piano,” belongs. What I saw there convinced me that the firm has a remarkable instrument, one that may revolutionize the whole question of mechanical piano playing.

“This is a ‘Neola Piano,’” said Mr. E. Klaber, the managing director of the company, showing me an ordinary piano by one of the well known firms. I examined it, but failed to see anything about it which revealed the presence of any mechanism. There were no blowing pedals underneath and no projections anywhere. Then Mr. Klaber touched a spring just above the ordinary pedals, a tiny door opened, and out came a pair of treadles for blowing, and a similar tiny door behind the music rest disclosed a place for a perforated roll. On opening the piano lid, I saw some tiny little pistons in the key slip, the use of which was explained to me later.

“Now, the unique thing about this device,” said Mr. Klaber, “is that we can make any piano, from a pianette to a concert grand, by any firm, into a ‘Neola’ piano, by adding our mechanism, which, as you see, is invisible in the ordinary way. Moreover, we do not require to alter or interfere in any way with the existing piano mechanism. Tuners can work at the piano quite easily after it has been turned into a ‘Neola’ instrument.” I ascertained that most of the ingenious mechanism was located in that part of the case which lies below the keyboard.

The uses of the little pistons, which I have mentioned above, were explained to me; by pressing these in turn, can bring out a melody in the bass, tenor, alto or treble, or any combination of these voices, while the rest of the keyboard is appropriately reduced in strength. Also one of the pistons enables one to sustain any note or chord

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The Pianotist Company are now making their own music rolls and have a big factory for that purpose in the City Road, where the "Perforated Music Company" are turning out vast quantities daily. They have a catalogue of 16,000 selections, and offer a bigger trade discount than any one else.

A. D. Klaber, of the Pianotist Company, of New York, now is in that city arranging for the American manufacture and sale of the "Neola" pianos.

It is the last week of the "Proms" and tonight Mahler's fourth symphony will be played, Mrs. Henry Wood taking the soprano solo, which is one of the curious features of the work. Tomorrow night Bantock's variations will be given, and Friday is a "benefit" night for the orchestra.

There was a novelty last Thursday in the shape of two bass clarinet solos. Possibly Mr. Wood included them in the program in order to give young students (who always attend the "Proms" in large numbers) an opportunity of hearing what the instrument can really do. F. Gomez played the solos—two pieces by Boutoux and Klosé—most admirably, and one certainly realized more fully the capabilities of an instrument which is very slowly finding its way, as a permanency, into orchestras.

At the same concert a clever young pianist, Kathleen Chabot, played Liszt's "Hungarian Fantasia" remarkably well, and the program also included Tchaikowsky's delightful D minor suite.

Ruth Lynda Deyo will give a piano recital in the Aeolian Hall on the afternoon of November 7.

Evalyn Amethe will give a violin concert in the Aeolian Hall on the evening of November 7, assisted by the London Symphony Orchestra. This will be the first occasion on which an orchestra has played in the Aeolian Hall, and the number of instruments on this occasion will be forty. The conductor will be Charles Williams.

Charles Clark has arranged to give two vocal recitals in the Aeolian Hall on the afternoons of November 21 and 29.

Señor Pablo Casals returns to London on the 23d inst., and is engaged to play at the Liverpool Philharmonic Society's concert on October 24 and will play in Manchester on the 25th. Other concerts have been arranged for him, but his visit will only be a brief one, as he has to fulfill many engagements on the Continent before Christmas.

Marguerite Macintyre, who has had a long engagement in Germany, will return to London during the autumn, and will sing at some of the more important provincial concerts.

Vianna da Motta, the Portuguese pianist, will visit London toward the end of November and will play both in London and the provinces.

Margaret Bennett will give a piano recital in the Bechstein Hall on the afternoon of November 2.

The first concert of the second series of Symphony concerts, given by the London Symphony Orchestra in the Queen's Hall, will take place on Monday evening, November 6, when Dr. Hans Richter will be the conductor. There are four evening concerts in this series, at which Dr. Hans Richter will be the conductor, and five afternoon concerts, conducted respectively by Arthur Nikisch, Fritz Steinbach, Sir Charles Stanford, Wassili von Safonoff and Ernst von Schuch. The following artists have been engaged to appear during the season: Achille Rivarde, Arthur de Greef and Leon Delafosse; but most of the concerts will be purely orchestral by desire.

Dr. Richter's program includes the "Eroica," "Also Sprach Zarathustra" and Brahms' variations on a Haydn theme. On November 23 Nikisch takes charge, and the "Siegfried Idyll," Brahms' first symphony, Strauss' "Don Juan" and the prelude and Liebestod from "Tristan" are in the program. Steinbach will conduct the second Brahms symphony, Max Reger's "Sinfonietta" (first performance here) and "Till Eulenspiegel."

Evangeline Anthony, a young violinist, of whom Elgar thinks highly, will give recitals at the Aeolian Hall on October 26 and November 17, and has been engaged to play a concerto at Baring Brothers' concert at the Winter Gardens, Cheltenham, on November 11. The full band of the London Symphony Orchestra is to perform, conducted by Sir Edward Elgar. Miss Anthony will make her first appearance in Germany on November 27, at Heidelberg, where she has been engaged to play a concerto at the concert conducted by Dr. Philipp Wolfrum, the composer of "The Christmas Mystery."

Ethel Leginska, a gifted young pianist, who won much favor last season, will give a recital at Bechstein Hall on Friday.

Monday the London Choral Society perform "The Apostles," at Queen's Hall, the soloists including Alice Lakin.

Gervase Elwes, Ivor Foster and Francis Braum. Arthur Fagge conducts.

Marguerite de Forest Andersen, a flutist, will give an orchestral concert with the Queen's Hall Orchestra and Mr. Wood on November 10. A new concertstück for flute and orchestra, by Madame Chaminade, will be produced, and Miss de Andersen will also play Mozart's concerto in G for the same instrument, and some small pieces.

The two concerts to be given by the London Symphony Orchestra in Paris at the Châtelet Theatre, in January next, will be conducted by André Messager and Sir Charles Stanford.

The London representative of THE MUSICAL COURIER has been specially informed by Signor Puccini that the subject of his next opera will probably deal with the unhappy life story of Marie Antoinette.

Jessie Shay's Pupils.

HELEN HAMPSON and Dora Marrow professional pupils of Jessie Shay have filled successful engagements this season. Paragraphs from three reviews follow:

Helen Hampson surprised all those who heard her last night for the first time by her perfect and artistic work upon the piano which was fully appreciated. Her modest manner, pleasing appearance and skilled and satisfactory playing quickly won the favor of the audience and she had her full share of hearty applause. Helen Hampson, whose artistic work on the piano was rendered with such approval and satisfaction by the audience, has been studying with Jessie Shay, a noted New York pianist, for the past two years.—The Middletown (N. Y.) Press, October 27, 1905.

Miss Hampson's brilliant playing contributed greatly to the success of the entertainment. She is a pianist of whom the people of Middletown are justly proud. She has before her a splendid career. Miss Hampson's artistic method is already marked by great individuality and gives promise of even greater distinction.—The Middletown Times, October 27, 1905.

Miss Marrow made a deep impression on her audience when rendering Liszt's "Twelfth Rhapsodie Hongroise," and at its conclusion she was recalled again and again. Many men and women high in the musical world were present, and all expressed amazement at the remarkable playing of the young girl. The program, which was an elaborate one, contained selections from some of the great composers, all of which were rendered with great expression by Miss Marrow.

In the audience were many co-pupils of Miss Marrow, and many wishes to be "as good as she" could be heard during the intervals in the program.

The young pianist did not seem to feel that she was playing to an audience, but rather to herself. This was most noticeable in Chopin's Scherzo, op. 31, when Miss Marrow did not leave the piano until the audience had again and again cheered and applauded her.—New York Telegram, October 26, 1905.

Isabella Beaton gave a recital of original compositions and improvisations at Cleveland, Ohio, October 21. The numbers were barcarolle, march, waltz, berceuse, fantasie, bolero, musical setting of Sudermann's "Teja and Dahns," "Sigwald and Sigrid," Intermezzo Ländler.

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HARRIET FOSTER, CONTRALTO.

"OF lovely presence and artistic merit," THE MUSICAL COURIER said at the time of Harriet Foster's singing in a recital of the Brooklyn Institute, her first metropolitan audience. Further on it said: "She sang with dignity and style," and "In songs by German she showed much grace, variety of tone color and refreshingly reposeful appearance." The audience was manifestly quite delighted with the handsome woman and artistic singer, not the least of whose merit is that she sings so that all may understand."

Since this was published Mrs. Foster has lived abroad. Henry J. Wood, the English conductor, became interested in her, recommending her for important engagements, among others the London performance of "The Dream of Gerontius" under Weingartner, in which she sang the solo contralto part. In a recent issue reference is made, in the London correspondence, to this performance, as "the only fine performance in London." At the Bach Festival in Bethlehem last June, Harriet Foster was very successful, and in August she was the solo contralto at the Chautauqua, N. Y., concerts; echoes of her success in Bethlehem and Chautauqua appear below. Her unusual range is noteworthy, enabling her to sing mezzo-soprano roles; reference to this range appears below. Among important appearances booked for this season are "The Messiah," Cleveland, Ohio, Christmas week; Sullivan's "Light of the World," Mount Vernon, December 19; a recital in Norwich, Conn., in which she sings twelve songs by Robert Franz, and the "St. Matthew Passion," with the A Capella Club, Milwaukee, Wis., sung in German. Some recent notices:

Never before have Dr. Wolfe's soloists appeared to such good advantage. The manner in which the Bach selections were given delighted the great audience. One new singer made her appearance today—Harriet Foster—who was heard in the contralto parts and made a most agreeable impression.—The New York Herald, June 2, 1905.

Harriet Foster sang the contralto solo, "Thou Whose Praises Never End," most beautifully. Her voice is a true mezzo soprano, the range demanded by Bach's contralto solos and chorus work. Mrs. Foster also knew her music perfectly.—Bethlehem Times, June 2, 1905.

Mrs. Foster was new to Bethlehem audiences, but made a most favorable impression with her singing of the aria, "My Spirit Him Desires," and she will be heard with pleasure again.—Philadelphia Ledger, June 2, 1905.

Mrs. Foster's voice was of wide range and great power, while its quality was exceptional.—Pittsburg Times, March 1, 1905.

The role of the Angel was taken by Harriet Foster, of New

York, and her work showed a good understanding of the role.—Pittsburg Chronicle, March 1, 1905.

Harriet Foster, the mezzo soprano soloist, had a beautiful part, the role of the Angel being played by her. She performed and sang creditably.—Pittsburg Dispatch, March 1, 1905.

Harriet Foster sang the aria from "Le Cid," "Pleurez-mes yeux," by Massenet, at the Sunday night concert of Victor Herbert's orchestra, at the Majestic Theatre. Mrs. Foster has a voice of wide compass and considerable beauty. The selection was exquisitely



HARRIET FOSTER.

rendered, resulting in the artist being called on for several encores.—New York Evening Telegram, February 27, 1905.

"Elijah."—Mrs. Foster contributed to the enjoyment of the evening, by her tasteful rendering of the contralto recitatives, and especially by her beautiful singing of "O Rest in the Lord."—Chautauqua Herald, August 9, 1905.

"Martha." Mr. Croxton's duet, with Mrs. Foster as Nancy, was much appreciated, especially on account of the clear enunciation of

both singers. Mrs. Foster sang the role of Nancy with spirit and humor, producing fine tones and altogether showing her even contralto voice in its best registers. At the end of the third act she took an astonishingly high contralto note with great force and fidelity to pitch.—Chautauqua Herald, August 14, 1905.

Mrs. Foster's numbers were well received and she produced her usual smooth and mellow tones, which blended with the 'cello tones of the obligato.—Chautauqua Herald, August 18, 1905.

The best bit of solo writing was, however, the contralto solo, "Till I Wake," with an accompaniment in curious, throbbing rhythm, sung by Mrs. Foster with good interpretation and with fervor.—Chautauqua Herald, August 26, 1905.

Volpe Symphony Concerts.

THE Volpe Symphony Society of New York, Arnold D. Volpe, conductor, announces a series of three Thursday evening symphony concerts, at Carnegie Hall, January 4, February 22 and March 29. The orchestra will consist of eighty young artists. In connection with these concerts only American soloists of exceptional talent will be introduced to the public.

Rogers to Sing Novelties.

MUCH of the time which Francis Rogers spent abroad the past summer he devoted to Paris and Berlin, in each of which cities he succeeded in finding a number of novel songs which will prove interesting features of his recital programs this seasons. Mr. Rogers' first appearance will be November 27, at Mendelssohn Hall.

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BOSTON.

HOTEL NOTTINGHAM, COFFEE SQUARE,
BOSTON, Mass., November 5, 1905.

THE fact that Henry W. Savage's English Grand Opera Company is playing a record capacity house fortnight engagement at the Tremont Theatre is abundant testimony to the effect that the Boston lovers of serious opera music are glad and willing to support an enterprise vested with real merit throughout. The Savage productions of standard Italian and German grand opera in English have struck the keynote of popular fancy in Boston, which is, as is well known, a most discriminating community to cater to in things musical. The following brief, but significant paragraph appeared one day this week in the Boston Herald: "The opera seems to be doing a good business in this town, with all due respect to Herr Director Conried and with congratulations to Manager Savage." The foregoing lines from the Herald are imbued with a meaning penetrating far below the surface of grand opera politics in Boston, where the "all star pocket breaking" admission fees do not cause the opera supporters to rush pell mell to the box office for coveted seats at the announcement of a season of Russo-Germanic-Italiano-Latino opera; Boston used to do that but it doesn't have to any more.

Henry W. Savage brings his galaxy of well balanced performers to Boston in this generation and Boston returns the favor by making it urgent upon the management to display the standing room announcement at every performance. Boston does not mind paying \$2 to hear a well balanced rendering of "La Bohème," "Tannhäuser," "Rigoletto" and the other standards sung in the much abused Anglo-Saxon dialect, but the metropolis of New England does not enthuse over the idea of being stood up for altitudinal admission prices to listen to one or two brilliant stars from over the pond, supported by perhaps a heterogeneous aggregation of "never was" talent. Despite the reports to the effect that Boston is backsliding down the grand opera scale, the Savage English Grand Opera Company has packed the Tremont Theatre every evening of its first week's engagement, while the enthusiasm has been marked. Some critics may claim certain failings here and there, but the thing that counts most, after all, is the public endorsement and support, both of which Mr. Savage is receiving in full measure at the hands of Boston's grand opera patrons. Mr. Savage only claims to give a well balanced non-star rendition of grand opera and he does it, too, and so well that the box office attaches would be willing to take an oath to that effect. The productions are good and the people turn out to witness them. Surely nothing more can be desired.

Relative to the Savage Grand Opera Company in Boston, this organization has given splendidly adequate renditions of the following works for the first week just closed: "Aida," "Lohengrin," "Rigoletto," "Tannhäuser," "La Bohème" and "Faust." The writer was enabled to attend only "Tannhäuser" and "La Bohème," both of which were carefully and beautifully sung, and they may be considered a safe standard from which to judge of other operas put on by Savage. "Tannhäuser" was well conducted by Mr. Schenck, who has a strong influence over his orchestral and stage forces and he possesses temperament to a high degree, an essential qualification in a leader. The "Tannhäuser" cast was strong, except in the case of Venus, sung by Claudia Albright Wednesday evening. Miss Al-

bright is not sufficiently ample vocally to sustain that part. Ottley Cranston essayed the role of Herman, Landgrave of Thuringia, most artistically, his full mellow basso, coupled with the ability to act, making him a substantial pillar in the opera contingent. Tannhäuser found a suitable exponent in the person of Francis MacLennan, who is gifted with a dramatic tenor of ample calibre, and his interpretation of the part of the unhappy knight and Minnesinger of this Wagnerian music drama was such as to establish him firmly in the favor of the audience at once. Winfred Goff is too well known as a baritone of note to require an introduction in this treatise upon the opera, but suffice to say that he made a fine impression in the part of Wolfram, and it was a treat indeed to listen to his rich baritone in the song contest and the song to the evening star. Gertrude Rennyson made a charming Elizabeth, physically and vocally, and her dramatic soprano was heard to the best advantage in that role. Miss Rennyson is one of those reliable artists capable of doing justice to anything assigned to her, and her voice is the sort that makes her audience appreciate the fact that she is an artist of merit. This was apparent after witnessing Miss Rennyson's work as Mimi in "La Bohème" the next night after "Tannhäuser," when she revealed a temperament that infused a rare combination of comedy and pathos into the exacting role of Puccini's heroine. Miss Rennyson knows how to do the death scene of Mimi consistently, a compliment that can be paid few Italian performers even. The daughters of Italy usually spoil the whole scene in question by allowing their extreme natures to rule in lieu of good judgment, and consequently Mimi dies while possessed of a vigorously robust vocal apparatus, the last breath being almost a yell. Miss Rennyson gradually diminishes her voice in constant conformity with the slow ebbing away of Mimi's life while the distracted Rudolph looks helplessly on the pathetic picture of his wasting sweetheart. Miss Rennyson and her associates in the last act of "La Bohème" could still make a far more intense scene of the Mimi tragedy if they would remain in the death scene attitude during each curtain call at the conclusion of the opera, instead of Mimi returning to life and bowing her way off the stage in company with the people who, a moment before, were heartbroken over her death. The whole illusion is thus ruined. The audience should not insist upon a curtain call at such a time, as there is no sense in such a demand, but if the curtain must be raised again, let it find the same strong death scene, no matter how many times the audience may desire the curtain. Then would the full artistic lines of the play be adhered to, and "La Bohème," in the hands of the Savage company, would leave behind a memory greater than the Italian productions, because the latter renderings of "La Bohème" have Mimis that come to life again, so as not to miss any of the plaudits from the audience. It is a mistake.

Mr. Emanuel conducted "La Bohème" satisfactorily throughout and was obliged to appear on the stage with the company at the conclusion of the rollicking second act Café Momus scene. Joseph Sheehan made a tender Rudolph, whose pretty encounters with Mimi were acted and sung well. His is a tenor of sweetness and particularly adapted to the part of Rudolph, and his high C at the end of the big solo in the first act, where Rudolph declares his love to Mimi, almost brought the audience to its feet. Mr. Goff was a picturesque and comfortable appearing Marcel

and Robert Kent Parker and his organ like bass voice went finely together as Colline. He sang the farewell song to his overcoat so well in the death chamber during the last act that its repetition was demanded. Millicent Brennan acts Musetta better than she sings the part; however, her vivacious portrayal of the careless girl of Bohemia won plenty of admiration. The piece de resistance of the Boston engagement is promised for Monday night, at which time the first American production of "Die Valkyrie" in English is the attraction offered, and for which standing room will be almost at a premium, as Boston feels honored to be called upon to witness the initial American event. Mr. Schenck will conduct and the prelude will begin at 7:30 o'clock. The cast arrangement will be as follows:

Sigmund	Francis MacLennan
Hunding	Robert Kent Parker
Wotan	Ottley Cranston
Sieglinde	Gertrude Rennyson
Brunnhilde	Rita Newman
Fricka	Margaret Crawford
Helmwig	Helen Davis
Gerhilde	Millicent Brennan
Ortlinde	Myrtle Holmes
Waltraute	Margaret Crawford
Sigrune	Claude Albright
Schwerteite	Estelle Davis
Rossweisse	Winifred Baldwin
Grimgerde	Flora Fitzgerald

For "The Valkyrie" matinee, Wednesday afternoon, the performance will begin at 1.30 o'clock, with Winfred Goff singing the role of Wotan, instead of Mr. Cranston. The third performance of "The Valkyrie" will be on Friday night, with the cast the same as on Monday night.

A large and enthusiastic audience greeted Clarence Eddy at Symphony Hall last Wednesday evening, when the noted organist presented the following program on the fine organ that responded to his demands beautifully:

Concert Fantasia in F minor	Arthur Bird
Spring Song	Alfred Hollins
Concert Etude in B flat (dedicated to Clarence Eddy)	

Sursum Corda	Geo. E. Whiting
Sonata in C minor, op. 10	Edward Elgar
The Sandman	Ralph L. Baldwin
Wedding Chimes	John C. Alden
Prelude in D minor	Lucien G. Chaffin
Fugue in D major	Louis N. Clerambault
Lamentation, op. 45	John Sebastian Bach
Toccata in F major	Alex. Guilman
	Chas. M. Widor

Considerable interest attached to the recital inasmuch as Mr. Eddy introduced George E. Whiting's "Concert Etude" in B flat. Mr. Whiting is the esteemed organist at the Church of the Immaculate Conception of Boston, and is regarded as one of the foremost exponents of this instrument in America. Another interesting number was "The Sandman," composed by John Carver Alden, who studied music in Boston, his former home, and also at Leipzig, and who is now associated with the musical affairs of the Converse College at Spartanburg, S. C.

Ernest Sharpe, basso, gave a well attended song recital at his studio in the Providence House, 74 Huntington ave-

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nue, last Wednesday afternoon, when this well known artist rendered the following program, assisted by J. Angus Winter at the piano:

PART I.

Irish Folksongs and Melodies.

O'Donnell's March.
Lament for Oscar.
Beautiful City of Sligo.
The Foggy Dew.
The Alarm.
Emer's Farewell.
Trottin' to the Fair.
Lament for Owen Roe O'Neill.
My Love's an Arbutus.
Battle Hymn.

PART II.

Songs by Frances Allitsen.

Four Heine Songs—
Der Fichtenbaum.
Seit die Liebste war entfernt.
Der Tod das ist die Kühle Nacht.
Die Botschaft.
Since We Parted.
The Lute Player.
Come Not When I am Dead.
Love Is a Bubble.

The Irish folk songs are mostly from the Petri collection, and the group of Frances Allitsen songs were heard for the first time in America on this occasion. Mr. Sharpe has a smooth basso equipment, which he handles with finish, and he certainly understands the rare art of using his voice in a studio. Mr. Winter gave sympathetic support with the piano accompaniments. The next recital is announced for Wednesday afternoon, November 15.

Mr. and Mrs. Everett E. Truette have issued invitations to attend an organ recital at their home, 130 Dean Road, Brookline, on Tuesday evening next. A complete organ graces the home of these people. The program will be commented on next week.

The William L. Whitney International School for Vocalists has suspended regular public recitals during the visit of the Henry W. Savage English Grand Opera Company in Boston. This work will be resumed at the school November 17. In the interim busy reports emanate from this institution on Huntington avenue.

There will be no Boston Symphony Orchestra concerts here until November 17, two weeks hence, as the big orchestra will be at Washington, Philadelphia, New York and other points for the next ten days.

The ushers at Symphony Hall should be instructed to keep the doors closed during numbers on all occasions. This rule is enforced for the Boston Symphony Orchestra and should be carried out for every concert in Symphony Hall. Last Wednesday evening during Clarence Eddy's organ recital late comers were ushered to seats, thereby inflicting annoyance to both audience and performer. At times, when Mr. Eddy was producing the most delicate effects, the people were admitted and assigned to seats. The writer overheard many comments relative to this matter after the recital; make the ushers keep the doors closed until the conclusion of a number, and then such annoyances will be no more.

Charles Anthony, one of Boston's able pianists, was heard at Steinert Hall, Saturday afternoon, in a varied program of piano classics. Mr. Anthony possesses a technic of broad scope, and a full round tone that makes his instrument sing.

The Boston Symphony Quartet opened its winter series of chamber music concerts at Jordan Hall last Monday evening before a good sized audience. The personnel of the quartet is as follows: Willy Hess, first violin; Otto Roth, second violin; Emile Ferri, viola; Heinrich Warnke, cello. Mr. Warnke is the new leading cellist of the Boston Symphony Orchestra.

Harrison Bennett, basso, gave a "studio at home" function in his cozy studio, 25 Steinert Hall, last Wednesday afternoon, the purpose being to afford his friends an opportunity to meet Gertrude Rennyson, prima donna, and Rita

Newman, mezzo-soprano, of the Savage English Grand Opera Company, now playing at the Tremont Theatre. The affair lasted from 4 to 6 o'clock. Mr. Bennett was the singer guest at the Cecilia Club on Thursday evening of last week, on which occasion he sang a group of Russian manuscript songs by Bleichman and an aria from "La Gioconda."

Ralph L. Flanders, manager of the New England Conservatory of Music, is up at Pleasant Lake Camp, Maine, enjoying his annual shooting trip of ten days' duration. He will return to his desk Tuesday next.

Alvah Glover Salmon, pianist and lecturer on Russian music, will begin his season at Bangor, Me., November 17. Last year Mr. Salmon gave forty recitals in the leading cities of New England, and for this winter bookings have already been made for twenty-five concerts, including a short tour of the South during January.

Chickering Hall was crowded to standing room this (Sunday) afternoon, when the first Sunday afternoon chamber concert of the winter series was inaugurated by the Kneisel Quartet. The program was:
Quartet in G major, op. 18, No. 2.....Beethoven
Terzetto for two violins and viola, op. 74.....Dvorak
Quartet in A major, op. 41, No. 3.....Schumann

Hanchett Lecture Recitals.

IN the course of Free Lectures provided by the Board of Education at the Commercial High School, West Sixty-sixth street, west of Broadway, Dr. Henry G. Hanchett, of this city, is giving a series of six analytical piano recitals on the general subject "Studies in Musician'ship." His subject for Wednesday evening, November 8, 1905 (when, it is well to remember, the doors are to be closed promptly at 8 o'clock) will be "Modes of Musical Composition," and the program of illustrations to be performed is as follows:

Nocturne in C minor, op. 48, No. 1.....Chopin
Finale from Sonata in F, op. 10, No. 2.....Beethoven
From an Indian Lodge, op. 51, No. 3.....MacDowell
From Uncle Remus, op. 51, No. 7.....MacDowell
Cradle Song, op. 38, No. 1.....Grieg
A Caudle Lecture, op. 14, No. 4.....Sherwood
Fugue in G minor.....Rheinberger
Andante and Variations, Sonata in A minor, op. 48.....Schubert
Romanza in F sharp, op. 28, No. 8.....Schumann
Second Ballade, op. 38.....Chopin
Paraphrase upon Rigoletto by Verdi.....Liszt

Katherine Fleming in Detroit.

TRANSLATIONS of two criticisms on Katherine Fleming's singing in Detroit follow:

The third number on the program was awaited with considerable impatience. The reputation of Katherine Fleming, of New York, had preceded her, and all were anxious to compare her fame with her work, and the comparison assuredly proved that her reputation was well deserved. She has a magnificent contralto, brilliant in its entire register, well schooled and technically proficient. She sang the intensely difficult aria from Bruch's "Achilles" with the greatest ease and with a distinct enunciation which was surprising as it was rare. Her singing of the aria, which was with orchestra accompaniment, was absolutely without a flaw, and was rewarded with tumultuous applause and calls for an encore.—The Detroit Abendpost.

Katherine Fleming, of New York, who was the soloist of the evening, sang her numbers with extraordinary dramatic intensity. She could not have chosen an aria better suited to the rich tone coloring of her contralto voice than "Aus der Tiefe der Gräber" from Bruch's "Achilles," which she sang in a finished and most artistic manner.—The Michigan Volksblatt.

Change of Breidt Concert Date.

OWING to previous engagements of the New York Symphony Orchestra, Walter Damrosch director, the date of the concert to be given at Mendelssohn Hall by Elsa Breidt, the talented pianist from Chicago, who for the past few years has been studying with Alexander Lambert, has been changed from November 18 to Thursday afternoon, December 7.

Beethoven's "Wellington's Victory" is to be done in Vienna this season. The performance of that monstrosity in New York last winter has not yet been forgotten by the musical public of the American metropolis.

SPRINGFIELD.

SPRINGFIELD, Mass., November 1, 1905.

THE musical season was formally opened when Edward Baxter Perry, the lecturer-pianist, gave a recital at High School Hall. The program was made up of medieval legends set for the piano, and Mr. Perry was most interesting in his analyses. As a pianist, his work is well known to the American public, and needs no further comment at this time.

The Savage English Grand Opera Company paid its second visit to this city, for which the enthusiastic reception given it last year is responsible. This year it was a veritable festival, even if on a small scale. Springfield actually has an operatic date to boast of now, for the performance of Wagner's "The Valkyrie" was the first performance of it in English. "Faust" was not new to the city, but the manner in which it was presented was decidedly new, while Verdi's "Aida" had never been seen here. On the whole, everything was a success from start to finish, and constitutes another proof, if one were needed, that the American public is glad of an opportunity to hear grand opera when they can understand what is going on.

"Lohengrin" was given in Northampton by the same company.

A body of about forty singers, including members of the leading quartets and choirs of this city and the Connecticut valley, have banded themselves together under the name of the Musical Art Society for the purpose of studying ancient and moderate part songs. Weekly rehearsals will be held and two concerts given each season. The programs will be rendered "à capella" style. The following officers have been elected: President, John W. Roberts; vice president, Samuel Eschenbach; secretary, Mrs. F. L. Sample; treasurer, H. J. Buckley; librarian, John Tarbox. Arthur H. Turner, the well known organist and choirmaster, is the musical director.

The Springfield Symphony Club, under Emil Karl Janser, began rehearsals for the season in September, and the somewhat ambitious program for the first concert in December is well under way. Schubert's "Unfinished" symphony will be performed.

MYRON A. BICKFORD.

Van Broekhoven's Method.

J. VAN BROEKHOVEN, the composer, conductor and voice teacher, has issued a neat pamphlet on voice culture. On the title page the author states that his method will produce for students "the greatest extension of vocal range, greatest volume and greatest ease of tone production." Mr. Broekhoven announces that his pamphlet may be had on application at his studio residence, 143 West Forty-seventh street, New York.

Louis Victor Saar, Critic.

LOUIS VICTOR SAAR, the composer and teacher of harmony, has been engaged as critic and musical editor of the New York German Sunday Review.

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SYRACUSE, N. Y.

EXCERPTS from Beethoven's "Fidelio" will comprise the program at the first recital of the Morning Musical, Jessie Decker has charge of the program, and will be assisted by Mrs. John A. Nichols, Mrs. Charles Ball, Ethel Lockwood, Richard Grant Calthrop and William Alexander Snyder.

The announcement that Morton Adkins has secured the position as baritone soloist at the Grace Methodist Episcopal Church, New York, has been received with much pleasure by his Syracuse friends. Mr. Adkins, who had been on the faculty of the Syracuse University for several years, went to New York last spring to fit himself for church and concert work. He secured a position in a Newark church upon his arrival, and also began studying with Savage. Those who are acquainted with Mr. Adkins' ability watch for further rapid advancement.

Louis Baker Phillips and Conrad L. Becker have charge of the concert which is to be given in the near future by the music students of the university. Professor Phillips will direct the chorus of 200 voices in "The Banner of St. George," by Elgar. The orchestral numbers will be furnished by an orchestra of fifty men, under the direction of Professor Becker.

THE MUSICAL COURIER can now be obtained at Clark's Music Store, South Salina street. FREDERICK V. BRUNS.

First New York Symphony Program.

THE first concert of the series to be given this season by the New York Symphony Orchestra (Walter Damrosch, conductor) is to take place at Carnegie Hall, on November 12. The program will be as follows:

Symphony No. 3.....Brahms
Prelude to L'après Midi d'une Faune.....Debussy
Concerto for piano, A major.....Liszt
Alfred Reisenauer.
Scheherazade, Symphonie Suite.....Rimsky-Korsakoff

Virgil Piano School's Activity.

THE Virgil Piano School, 19 West Sixteenth street, under Mrs. A. M. Virgil's direction, is having an active season. Several of the young solo players of the school are in demand for public playing, and the teachers and director are busy preparing many pupils to play. Jennie Quinn and Miner Gallup, two talented players who have received much commendation, are to play a recital in the Opera House at Rutland, Vt., on November 17.

Laura Race, Adele Katz and Miner Walden Gallup will play a recital in Library Hall, Asbury Park, N. J., on November 11.

Miss Race and Warner M. Hawkins will play at the concert given by the Sunshine Society at the Waldorf-Astoria on the evening of November 16.

Another quartet of young pianists comprises Ernestine Melber, Gladys Wagar, Florence Jacoby and Adele Katz, who are to play at the children's concert in the afternoon at the Waldorf-Astoria on November 16.

Mrs. Virgil is arranging other important dates for the players.

LAUWERYS, BELGIAN PIANIST.

GEORGES LAUWERYS, of Brussels, who comes to this country for the first time, has been engaged by Miss Webb as pianist and as accompanist for Otie Chew's tour this season under her exclusive management.

Monsieur Lauweryns is a distinguished composer as well



GEORGES LAUWERYS.

as soloist, and one or more of his compositions will be played by Miss Chew in her recitals this season.

The following certificate from Gavaert, the director of the Conservatoire Royal of Brussels, is appended:

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The undersigned, director of the Royal Conservatoire of Brussels, certifies that Georges Lauweryns has received the following distinctions in our establishment:

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Second Prize—Theoretical Harmony, 1896.
First Prize—Written Harmony (with distinction), 1899.

First Prize—Practical Harmony, 1900.
First Prize—For Piano (with distinction), 1900.
Second Prize—For Counterpoint (with distinction), 1902.
Diploma of capacity (with distinction), 1903.
First prize for fugue, 1904.

(Signed)

GAVAERT.

Margaret Goetz at Home.

ABOUT 100 friends and artists assembled in Margaret Goetz's studios in Carnegie Hall last Thursday evening and an impromptu program of music was given by Marion van Duyn, Emma Wyckoff, Evelyn Chapman, Mr. Reed and the hostess herself. A surprise to the assembled company was the accompanying of Miss Goetz's songs (on the piano) of the talented young blind violinist, Edwin Grasse, and his phenomenal imitations of the chimes of the Antwerp, Cologne, Westminster and Grace Church, New York, played with marvelous over tone effects on the piano, was the treat of the evening. Miss Goetz starts on a short Northern concert tour, singing in Cleveland, Connaught, Buffalo and Canada, November 15, and on December 10 a longer Western tour, including Chicago, Aurora (Ill.), Valparaiso (Ind.), St. Louis and other cities. During her absence an experienced assistant takes charge of her class of vocal students.

S. C. Bennett's Method.

"PSYCHOLOGICAL Principles in Voice Production and Interpretation" is the subject which Mr. Bennett is presenting in his lectures, which are being received with favor by intelligent musical people.

The lecture is divided into three parts, namely, "Involuntary Muscular Action," "Concentration," "Breath Control in Co-relation with the Emotions." Mr. Bennett is assisted on these occasions by one of his talented pupils, Mrs. Walter T. Hubbard, who, besides giving demonstrations of his method, sings a program of fifteen songs, supported by Edith Morgan, accompanist. The next entertainment will be given before the musical people of Red Bank, N. J., Thursday evening, November 9, at Grace M. E. Church.

Sembrich Recital Program.

THE program of Madame Sembrich's song recital at Carnegie Hall on November 14, will be as follows: "Piangero la Sorte Mia," Handel; "Nymphs and Shepherds," Purcell; "Mon Ami," Marie Antionette-Wekerlin; "Andenken," Beethoven; "Fingo per mio diletto," eighteenth century, author unknown; "Du bist die Ruh" and "Frühlingssehnsucht," Schubert; "Röslein, Röslein" and "Frühlingsnacht," Schumann; "Stille Sicherheit" and "Er is gekommen," Franz; "Nachtigall" and "Röslein dreie" (Zigeunerlied), Brahms; "Si mes vers avaient des ailes," Hahn; "Si tu veux, Mignonne," Massenet; "Milkmaid's Song," Parker; "A Maid Sings Light," MacDowell; "Verborgtheit," Wolf; "Ich glaube, lieber Schatz," M. Reger; "Ich trage meine Minne" and "Mohnblumen," Strauss; "Der Lenz," Lassen. Please observe that there are two American composers in the list!

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KANSAS CITY.

KANSAS CITY, November 1, 1905.

THE concert of Charles Edward Hubach, introducing Bessie Wheaton, of Independence, Mo., which was given in the English Lutheran Church, was a decided success. Miss Wheaton's friends in Independence have joined many in Kansas City in requesting that the recital be repeated, and Mr. Hubach has agreed to do so soon. The program was:

The Nightingale's Song.....Nevin
Ella's Dream, from Lohengrin.....Wagner
Hear Ye, Israel, from Elijah.....Mendelssohn
Concerto, D minor, First Movement.....Wieniawski
I Love You, Sweet.....J. C. Bartlett
Dost Thou Know That Sweet Land? from Mignon.....Thomas
Tomorrow, from Osteria.....Lilli
Heaven Hath Shed a Tear, with violin obligato.....Kucken
Canzonetta.....d'Ambrosio
The Bee.....Schumann
Humoresque.....Dvorak
Thou Art Repose.....Schubert
Wouldn't That be Queer.....Beach
I'm Wearin' Awa'.....Footie

Lionel Gittelson, the well known violinist, now spends his Mondays in Topeka, Kan., where he has a class at Washburn College.

Mary E. W. Beckham has her studio with Mrs. Scott, 600 University Building, her days being Mondays and Thursdays, and she is very well pleased with the way her season is starting out. A little later she expects to give a series of studio recitals.

Professor Penny, of Topeka, Kan., was a visitor to this city recently, and it is rumored that he is to establish a conservatory here. The professor has done much for Topeka's musical reputation.

Helen May Phipps, of the State University, Lawrence, Kan., whose violin playing was a feature of the song recital of Bessie Wheaton, expects to open a studio in Kansas City.

Samuel Siegel, the mandolinist, of the Siegel-Myers Correspondence School of Music, of which there is a branch in this city, was one of the attractions at the Orpheum, in this city, last week. He will return later and play for the Central Lyceum Union. H. T. Myers, secretary and manager of the same school, has just visited the local branch.

At the suggestion of many former members of the Oratorio Society, Charles Edward Hubach is now considering the organizing of a large choral society this winter.

Nina Barker is this season sharing a studio with Miss

Lull and Miss Barnes, her days being Monday and Thursday.

George Simpson has opened the season in charge of the musical department of the Miss Barstow school. Mr. Simpson will deliver a series of lectures on the history of music, and also on operas, the latter to be delivered just before the operas appear in this city this winter.

Franklyn Hunt sang last month at the residence of Mr. and Mrs. Morrison, in Kansas City, Kan. Mr. Hunt does a great deal of concert work, and will assist at the McDonald concert on November 7.

At the fourth annual meeting of the Second District Federation of Women's Club's held in Kansas City, Kan., a musical program was supplied by Ada L. Harrington, Mrs. John Troutman and Miss Lichtenwalter.

S. Ellen Barnes gave a musicale and tea for Mrs. L. B. Sutton, of Johannesburg, South Africa, recently. A musical program was given by Miss Lyle, Miss Traber, Miss Walker, Miss Maas, Miss Barnes. George DeMare sang several French songs.

By special invitation, Franklin Pierce Fisk gave an organ recital at the Westminster Congregational Church, to mark the dedication of the new organ, assisted by Nellie Searcy, violinist, and a quartet composed of Mrs. S. S. Gunlach, Mrs. W. K. Corn, R. D. Johnson and F. W. Wallace. The following program was rendered:

Overture, Jubilee.....Von Weber
Theme and Variations, op. 39.....Moskowsky
Arranged for organ by Franklin Pierce Fisk.
Quartet, Break, Break, Break.....Dudley Buck
Toccata, in B minor.....Eugene Gigout
Larghetto (from the clarinet quintet).....Mozart
Violin Solo, Romance.....Svendsen
Salut d'Amour.....Elgar
Intermezzo.....Hollins
Pastorale.....Lemare
Dust, Abschied der Voegel.....Hildach
Mrs. Gunlach and Mrs. Corn.

Canzone.....King Hall
Festival March, op. 7.....Russell King Miller

A complimentary song recital was given October 24 at the English Lutheran Church, by Bessie L. Wheaton, pupil of Charles Edward Hubach. Miss Wheaton was assisted by Helen Hay Phipps, of Chicago, lately appointed teacher of violin at the Kansas State University. The program included numbers from "Elijah," "Lohengrin" and "Mignon." Alfred G. Hubach was at the piano.

Harold Henry, a pupil of Geneve Lichtenwalter, has returned from a long absence abroad, and after a short stay here will go to Chicago, where he will open a studio.

Gustav Schoettle, a teacher of piano and harmony, and Gottlieb Ferderlein, vocal teacher, have joined forces and are now located at 415 University Building, and are enrolling a number of new students.

Franklin Pierce Fisk, 315 Rialto Building, will give an organ recital at the Westminster Congregational Church, October 26, and will be assisted by Nellie Seacy, vocalist.

Stella Heyer Morse, who formerly had a studio in the University Building, has opened a new studio at 304 Miner Building, a new building, and located a little nearer to the business section. Miss Morse makes a specialty of voice placement.

Hans Petersen, the violinist, of 509 University Building, arranged the music for the wedding of Miss Jones, daughter of L. M. Jones.

New Admirers for Marie Nichols.

COMMENTS on Marie Nichols' Brooklyn appearance in joint recital, were warmly commendatory. "The pieces she played were calculated to show her technic, which was admirable," said the Eagle. "Her proficiency was notable in swift passages, when there were no slips or breaks, and the continuity of the selection was secured with the utmost delicacy of fingering and bowing. That she is capable of getting away from self and projecting her music, inspiring her audience, was shown especially in her encore at the close, when she was enthusiastically applauded."

Adele L. Baldwin, Contralto.

ADELE L. BALDWIN, the contralto of the Marble Collegiate Church, is in great demand this season. Among the engagements booked for this reliable artist are the following:

November 6—Concert, New York City.
November 9—Concert, Yonkers, N. Y.
November 18—"Persian Garden," New York City.
December 6—Norwalk, Conn.
January 18—Madison, N. J.
January 29—Elizabeth, N. J.
January 30—Englewood, N. J.
February 14—Bridgeport, Conn.

Studying With Victor Harris.

MABELLE A. STROCK, former soloist of the Tremont Street Methodist Church of Boston, and pupil for three years of Mrs. Haskell, a former pupil of Victor Harris, is continuing her studies in New York under Mr. Harris' direction. Miss Strock is a singer of talent, and is sure to be heard from later.

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"THE BARBATE OF THE CELLO"—Sunday News, Charleston, S. C., February 12th, 1905.

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THE MINNIE COONS CONCERT.

MINNIE COONS, winner of pianistic honors abroad, and recently returned from Berlin, where she studied long under Xaver Scharwenka, gave a concert with orchestra last Thursday evening, November 2, at Carnegie Hall. The program was as follows:

Concerto for Piano, G major.....	Beethoven
Minnie Coons.	
Fantasia and Fugue, G minor.....	Bach-Liszt
Minnie Coons.	
Chant Sans Paroles.....	Tchaikowsky
Under the Trees.....	Masenet
Perpetuum Mobile.....	Ries
Orchestra.	
Impromptu, F sharp.....	Chopin
Andante Spianato et Polonaise, op. 22.....	Chopin
Minnie Coons.	
Concertstück.....	Weber
Minnie Coons.	

In her selection of a program and in her playing of it, Miss Coons revealed musical taste of the most solid kind. One might have reasonably expected a girl of her age and of her finger ability to choose for performance a less austere pair of concertos than she did, and the fact that she was able to pass by the ingratiating Saint-Saëns and the delectable Henselt, and to ally herself with Beethoven and Weber instead, proves her possessed of the ambition that leads to worthy musical achievements if persevered in.

Miss Coons has the formal framework of the Beethoven concerto firmly fixed in her mind, and she has mastered many of the whys and wherefores of the details. Her clean phrasing, her handling of the characteristic scale and trill passages, and her intelligent enunciation of the cadenza, all indicated that she has learned her Beethoven by head as well as by heart and finger, and that she must be classed above the rank and file of the familiar girl-pianists, who play piano merely because they are fond of musical sounds and are possessed of a set of fleet digits and a retentive memory. In the andante Miss Coons "sang" the eloquent phrases with a sweet, well-rounded tone, and with due regard for the tenets of cantabile expression.

The Bach-Liszt number, without the orchestra, allowed Miss Coons' performance to stand out in bolder relief, and here it was that she gave complete evidence of her full musicianship. The fugue was exposed with crystalline clearness, and had all the light and shade of the modern method of playing Bach, and none of the monochromatic insistence of the old way. It was a highly commendable piece of piano-art. Weber's "Concertstück" fitted well the nimble fingers of the young player, and she raced through it with an evident delight in its antiquated technique, but also with a proper observance of its poetical charm.

This finishes the enumeration of the things which Miss Coons did well, and it is a goodly list. However, the other side must be told, if the present reviewer is to give a faithful and conscientious account. The young woman is of such slight, almost frail physique, that she lacks sadly in physical force, and in such a large place as Carnegie Hall, was unable in places to make herself heard against the orchestra. This lack of strength is directly responsible for the miniature aspect of Miss Coons' playing, which led some of her unthinking listeners into the belief that her musical gifts are shallow and her interpretative abilities superficial. Her musical feeling is sincere, and her attack is intense, but unfortunately it is not muscled. She conceives her music correctly and plays it correctly, but her dynamics are pitched on such a small scale, that the relative values are comparatively faint, and most of her good musical intentions must be listened for with a macroscopic ear in order to be appreciated. The middle portion of the Chopin impromptu, and the end of the finale of the polonaise suffered conspicuously for the reasons just given. The heavy octaves and chords in the impromptu are not

difficult, but they require a long reach and a powerful forearm and shoulder. The polonaise was played with refreshing accuracy in all its earlier intricate figurations, but the finale, which requires only endurance and muscle, spelled shipwreck for Miss Coons' physical powers. She would have been able to save herself partially had she begun the finale in a slower tempo, but it is doubtful even then whether she would have achieved the necessary climax of noise and breadth. And in the Beethoven concerto, the same objections must be urged against the player. It was all perfect, but too far away—like something seen in a reversed opera glass. If Miss Coons had elected to make her debut at a recital in Mendelssohn Hall, she would have done a better thing for herself, than by framing her delicate person and playing in the vastness of Carnegie Hall, with a full-throated orchestra as a background. There should be no doubt about Miss Coons' future. If she develops physically she will become a concert-pianist to be reckoned with; if she stays as she is, she will have to content herself with the salon style and repertory, and become a graceful and pleasing interpreter in a genre which is not to be despised merely because it makes for entertainment and not for instruction.

The orchestra was the New York Symphony, under the tactful leadership of Walter Damrosch. The accompaniments were models of discretion, and in several numbers of its own the orchestra revealed fine tone-quality and excellent rhythm, and was enthusiastically applauded. Miss Coons, too, had no cause to complain of the warmth of her reception. The large hall was well filled.

Reisenauer's Reappearance.

MARKED interest attaches to Alfred Reisenauer's first appearance this season in New York, as the impression made by the German pianist on his previous visit was favorable in the extreme. Reisenauer, who has been filling several important European engagements on the eve of sailing for America, is expected to arrive the latter part of the week, his initial appearance being with the New York Symphony Orchestra, at Carnegie Hall, November 12. The praise that was accorded Reisenauer a year ago warrants the belief that his tour this season, under Loudon G. Charlton's direction, will be one of the most successful ventures of the year.

Bispham Is a Philosopher.

"MUSIC is one of the grandest of the fine arts," conceded David Bispham to a Chicago interviewer last week, "but before one takes it up he must be sure he can make a living by it. He must be provided with two things—natural ability and sensible parents. It's a pity we can't choose our parents. The world is flooded with mediocrity. I venture to say that but one out of a thousand taking up music as a profession makes a bare living out of it—the rest join the army of the mediocre. And it is a pity—a pity." Bispham will tour the country in recital again this year, repeating his successful Cycle of Great Song Cycles. He will likewise head the quartet which is to interpret Grace Wassall's Shakespeare Cycle.

Rapid Traveling for Gadske.

MADAME GADSKI'S arrival last week was attended by events of a strenuous order, for the steamer was two days behindhand, while the soprano was due in Boston for rehearsal twenty-four hours before the ship touched port in New York. With scarcely breathing space between her arrival and her departure, Madame Gadske caught a midnight train for Boston, only to be delayed several hours en route by a freight wreck which blocked the tracks. Finally, however, she reached her destination, attended a special rehearsal and sang in the evening with marked success.

THE WEEK IN NEW YORK.

WEDNESDAY afternoon, November 1, Lecture recital, American Institute of Applied Music, 212 West Fifty-ninth street.

Wednesday evening, November 1, Hanchett Lecture recital "Studies in Musicianship," Commercial High School, West Sixty-sixth street, near Broadway.

Thursday evening, November 2, Minnie Coons' (piano) debut, assisted by New York Symphony Orchestra, Walter Damrosch conductor, Carnegie Hall.

Thursday evening, November 2, Kneisel Quartet assisted by Mrs. Thomas Tapper, pianist, Association Hall, Brooklyn.

Friday afternoon, November 3, students' concert, American Institute of Applied Music, 212 West Fifty-ninth street.

Friday evening, November 3, musicale and reception, New York Institute of Music, 560 West End avenue.

Friday evening, November 3, William C. Carl's lecture on "Japan," Chapel "Old First" Presbyterian Church, Fifth avenue and Eleventh street.

Saturday afternoon, November 4, Emma Calvé's concert, Carnegie Hall.

Saturday evening, November 4, Chamber Music Concert, People's Symphony Auxiliary Club, Olive Mead Quartet, Marguerite Stillwell, pianist, and Frederick Wheeler, baritone, Cooper Union Hall.

Tuesday afternoon, November 7, Severn Sonata Lecture Recital, Edmund Severn, violin, Mrs. Severn, piano, 131 West Fifth-sixth street.

Julian Walker's Bookings.

TO the important engagements already mentioned for the present season Julian Walker has added the following: "Gerontius" at St. Paul, "Gerontius" at Minneapolis, "Messiah" at Oberlin, "Beatitudes" at Oberlin, recital at Bethlehem, recital at Williamsport, concert at New York city, "Last Judgment" at Poughkeepsie, and his annual Southern tour.

The following notices refer to Mr. Walker's recital at New Britain, Conn.:

The recital was a success. Mr. Walker's first group were of a character so varying and diversified as to afford him an opportunity to display the wonderful richness of his voice. His opening interpretations of "Luigi del caro bene" was followed by a spontaneous outburst of applause and for the remainder of the evening it could not be said that the basso lacked appreciation. He had plenty of opportunity and incidentally work, but he was magnificently equal to the occasion.—The Herald, New Britain, Conn.

Julian Walker has a bass voice over which he exerts complete mastery. He sang with spirit and with an ease which won the admiration and instant approval of the audience. * * * His program included Handel, Secchi, Strauss, Brahms, Schumann, &c.—Record, New Britain, Conn.

Schumann-Heink to Go Abroad.

MME. SCHUMANN-HEINK, who is now on the road in the comic opera, "Love's Lottery," will close her tour in six weeks and return to her home in Germany, where she will rest for the remainder of the season. Her health this season has been very poor, and the former grand opera prima donna has been compelled to remain away from many performances on that account.

Shotwell-Piper to Go South.

AMONG the engagements which Madame Shotwell-Piper will fill this season are several in the South, where the soprano has been heard in former years. Madame Piper is herself a Southerner, a fact which may be partially responsible for her popularity below the Mason and Dixon line. The singer will open her season with the quartet which is to sing the Shakespeare Cycle.

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GERMANY—**BERLIN**: Bote & Bock, 57 Leipzigerstrasse; Albert Stahl, Potsdamerstrasse 80; Georg Pothow, Potsdamerstrasse 113. **FRANKFURT-ON-MAIN**—Railway Bookstall. **MUNICH**: Karl Schuler, 2 Maximilianstrasse (close to Four Seasons Hotel). Also at Jaffe, Brienerstrasse 54, opposite the Café Luitpold. Alfred Schmid, 24 Theaterstrasse. Otto Halbreiter, Promenade Platz 10. Richard Seling, Diener Strasse 14.
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SPENCER T. DRIGGS - - - - BUSINESS MANAGER

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"ROSENTHAL has too much technic," said a local pianist last week. Can anyone tell us how much is just enough?

MUSICIANS and critics—all of you—raise your prices! Nothing for nothing! Up with the prices, 'way up, and keep them there! Up with the prices! Up!

CARUSO refused to sing at the charity concert on board the Kaiser Wilhelm II unless he were paid 5,000 francs (\$1,000) for his number. That's right. Up with the prices!

THE present issue of THE MUSICAL COURIER is twenty-four hours late owing to the holiday this week—Election Day. In every other respect this number is weeks ahead of its contemporaries.

AN opera by Folchi, entitled "The Devil's Trill," was revived recently in Italy. A Milan newspaper wrote: "It is rather novel to have the devil (Ardelio) a woman." Not at all. See the Scriptures, history and literature.

THE question of why Chopin wrote and published piano music has at last been solved by a discerning critic of Grinnell, Ia., who informs a gaping world that "In all of Chopin's scores we find an abundance of physical difficulties, ingenuities apparently invented to bother the neophyte." Wicked Chopin.

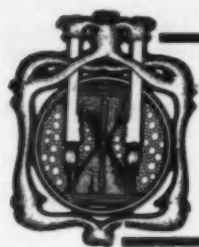
THE Bremen Opera produced a new work recently, named "Consuela," by Alfonso Rendano, and promises another for next month, in the shape of "Zenobia," by Louis Coerne. Bremen is about the size of Boston, U. S. A. The only operatic novelty in sight for the Bostonians this season is the fact that they are not to have any opera at all.

EDGAR ALLAN POE says in a note to his "Al Aaraaf": "I have often thought I could distinctly hear the sound of darkness as it stole over the horizon." If, added to his gift for verbal rhythm, Poe had also been able to compose music, the world might never have needed a Wagner. Or, if Poe were alive today, and could collaborate with Richard Strauss!

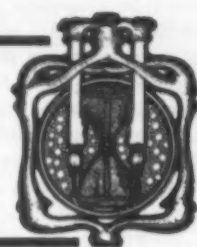
THE Boston professional musician owes it to himself and herself to get outside of the provincial mutual admiration atmosphere of the town. It is bad enough in New York, a city of five million people—considering the Jersey suburbs—how much worse must it be in Boston! Every town has the greatest pianist, the greatest singers, the finest orchestra, the finest organist in the world. Why not get out into the world and try to ascertain if that is so. It may not be after all.

WHAT can be done to make the works of American composers more widely known? THE MUSICAL COURIER will be glad to receive suggestions on this subject, and to do anything to help, from reviewing such works (when they seem important enough) in these columns, to lending our offices for a convention of composers and artists to discuss ways and means for a practical campaign against the apathy of the public and the prejudice of the Philistines. Address all communications regarding this matter to the Grouch Editor, care of THE MUSICAL COURIER.

J. F. DELMA-HEIDE, the Paris representative of THE MUSICAL COURIER, sailed for France last Wednesday, and will resume his weekly letters to this paper as soon as he reaches the French capital. Mr. Delma-Heide's stay in this country was lengthened on account of an extended Western trip which he made for the purpose of getting in touch with inland musical conditions on this side of the water. He finds the average standard of musical culture in Western cities phenomenally high now, as compared with only five years ago, when he was in the United States last. Mr. Delma-Heide says that Paris is shocked at the recent revelations here in high finance, and at the disclosures made by THE MUSICAL COURIER regarding the manner in which the business of music criticism is carried on in certain New York daily newspapers. Regarding the latter subject, Mr. Delma-Heide learned some things while here which have never been published, and he will have a tale to tell indeed when he reaches the city which he loves best in the world.



OUR AMERICAN MUSIC.



A Discussion of Things That Need It.

THE new Loeb Conservatory was formally opened last Tuesday afternoon with musical and oratorical exercises before a large audience of invited guests, among whom professional musicians and conservatory owners and directors were conspicuous by their absence. To the unprejudiced observer that was a painful circumstance, and the judicious student of our local musical conditions will feel inclined to doubt whether a school standing on such a high principled prospectus should cut itself adrift at the very start from all those whose aid is useful—nay, necessary—to make the institute a complete success. The Loeb Conservatory, with its immunity from financial cares, should seek to unite the musical forces of this city, not to disintegrate them.

This absence of musicians was particularly unfortunate, as the speakers of the afternoon, President Woodrow Wilson, of Princeton University; Dr. Felix Adler, and Frank Damrosch, all made addresses of peculiar interest to those who take an active and executive part in the musical doings of this city. They would have heard Mr. Damrosch's announcement that "music lessons are not sold" at the new Loeb school and that the pupils are not to be taught what they wish to learn, but what the institute desires them to learn; they would have heard the director say that in spite of the \$500,000 endowment of the school it had been found possible to establish only one full and two partial scholarships and prizes amounting in value to \$25; they would have heard Dr. Felix Adler assert that we have no American music because we send our youth abroad to study at the time when their minds are in the most impressionable state and their souls openest; and lastly, the absent musicians would have heard President Wilson explain logically and convincingly that we have no American music because we have no Americans. President Wilson's address was, in fact, so trenchant and well thought out that all musicians ought to know its salient features. Here they are:

"We are an expressive people, but are we always artistic in our expressions? The advantage of an institute like this is, that it is another step in the direction of developing the American's power of expression. I am afraid we are in so great a hurry to do something that we slur details and leave the thing in the rough. America is full of what is ideal, but she cannot release it. As I understand it, Mr. Damrosch wants not so much to teach a man expression as to give him something to express. We Americans have not yet had any national word to say, so far as music is concerned. We still are a composite people. The country is not yet sure of itself. When the great national impulse comes, then will come the expression. I am sorry to say that it is not from my own lineage that America's music must come. My blood is the Scotch-Irish, good to fight with but not good to play the violin with.

"No, our American music gives us memories, not hopes. We listen and are stirred by the strains of older lands because our blood is drawn from those older peoples. We are young. We are in the tender gristle and not the bone and sinew of our development. And our music is yet to come from the fusion of races, from the German, the Scandinavian, the Pole and Hungarian. It is only when our composite stage is past that America's own expression will result.

"America is speechless with the things she intends to do. In New York City and elsewhere in this country men say that the springs of sentiment are covered up, sealed up with concrete. The

springs are there. The work of art, of oratory, poetry, music is to unseal them."

President Wilson in his speech hit the nail on the head, and incidentally echoed exactly what THE MUSICAL COURIER has been pointing out these many years. It is rank nonsense for certain misguided zealots to scream that the umbilical cord has been cut which ties the music of this country to Mother Europe. A study of the facts and statistics in the case proves the exact opposite, and leads one, unwillingly enough, to the direct conclusion that this nation now is less American than, say, before the Civil War. To take only the negroes as an illustration of this point. There were 4,000,000 of them in this country before the war; there are 9,000,000 now. It were idle, furthermore, to argue that the negroes do not count in our population. They do count, for they form 11 or 12 per cent. of the entire nation. And if the negroes do not count, then how about the Poles, Germans, Scandinavians, Hungarians, Italians, Bulgarians, Roumanians, Croatians, Corsicans, French, Russians, Greeks, Turks, Assyrians, Syrians, Circassians, Albanians, Kurds and all the other countless varieties of Slavs and Asia Minor tribes? The foreign element has poured into this country during the past twenty-five years like an overwhelming torrent, and has entirely washed away the lines of national demarcation which were about to become established. We are all Americans in a way to be sure, but we are different kinds of Americans. In more than half of our American homes foreign tongues are spoken, almost to the exclusion of English. Nine-tenths of our population, including the native born portion, is unable to speak and write our national language correctly. The various sections of the United States are unto each other like different countries. New York is cosmopolitan, heterogeneous, indescribable; New England is Yankee and English; the South is negro, and in parts French; the Northwest is Scandinavian; the East and the West and the North and the South, respectively, differ in dialect, appearance, temperament, politics, ideals, habits and manners. The whole country is a seething, struggling mass of various nationalities, and a very Babel of polyglot inconsistency. There is not even real patriotism in us as a nation, except the feeling that beats in the breast of the Puritan American when he regards the strange bedfellows with whom he is forced to share his national inheritance. And even the Puritan American is unable, after the lapse of centuries, to throw off his English traditions and instincts! The "patriotism" that united the people of this continent during the recent Spanish-American conflict was a sad commentary on the real feelings of the nation. A study of the sort of men who "volunteered" (as revealed in the army lists) would be a revelation to unsuspecting outsiders. We are not speaking now of men like Roosevelt and his Rough Riders. Their motives were different. A Western cowboy is always ready to hunt, whether it be in Colorado or in Cuba, and whether the quarry be a horse thief, an unspeakable negro, an outlaw, a grizzly bear or a Spaniard.

But where is the real concerted, combined and unanimous national American spirit? In business perhaps; but certainly not in our intellectual and artistic life. It is amusing, for instance, to hear persons speak of Dvorák's "New World" symphony

as an "American" composition, or at least as one which typifies the American spirit in music. Dvorák was a Bohemian, and stayed Bohemian until he died. He lived in New York for some years, but he made his residence in a section of the city given over to Germans and Bohemians; he refused to learn English; he spent most of his time, when not teaching or composing, in East Side Bohemian cafés, where he read his native newspapers and breathed the transplanted atmosphere and spirit of his cherished Prague. What is there "American" about the works of such a composer, except their name and the fact that he used as themes a few notes which are credited to the music of the Indians and negroes—music based on European culture of the earlier ages, as every thorough student of history knows. MacDowell, Chadwick, Foote, Parker, Nevin and the others of their kind? "Memories, not hopes," as Professor Wilson said.

This brings us back to our starting point, and after all our long argument is done, might it not in justice be asked: "Do we need any specifically American music? Does the nation cry out for it, when the bulk of our population openly shows its distaste for the works of the great classical composers, and worships with frenetic devotion the lowest order of tonal jingle, as exemplified in the ubiquitous cake walk, coon song and rag time products?" That is a question which the future must answer. "Are we doing anything to encourage American composers to write good music? Are we breeding composers who will be 'Americans' when the fusion of races is complete in this country?" The answer is easy. Columbia University pushed out of its doors without any apology our foremost composer of American birth, MacDowell, and some of his friends say he now is mortally ill of a broken heart. The new Loeb Conservatory has sent abroad for all of its teachers; and a prominent conductor declared recently that he would not put on his programs the best symphony in the world if its composer were an unknown American named Smith, and living in Fort Worth, Tex. Now let the optimists have the word.

THE wild rumors which have been flying about from time to time regarding a new opera house to be built in New York and to be operated as a rival to the Metropolitan now are accounted for by the definite announcement from Walter Damrosch that he intends to build a theatre on Central Park West, between Sixty-second and Sixty-third streets, where "opéra comique" is to have a permanent home under his management and leadership. Mr. Damrosch says explicitly that the new opera house in no way intends to compete with the Metropolitan, and will bear the same relation to that institution as the Opéra Comique in Paris does to the Grand Opéra, and the Theatre des Westens in Berlin to the Royal Opera.

The Damrosch plan is to produce such operas as "The Marriage of Figaro," "La Bohème," "Mignon," "Manon," "Haensel and Gretel," "Don Pasquale," and other works, which are not heard at their best in such a spacious auditorium as the Metropolitan. Mr. Damrosch formed the company which bought the site of the new opera house, and his friends have become subscribers to the scheme. The general pub-

lic will be allowed to buy boxes as soon as the plans for the new theatre are accepted. The building will be so constructed as to make it available for concerts, and the New York Symphony Orchestra will find its home there. "The Metropolitan Opera House will find its scope large enough with the Wagner, Gounod, Meyerbeer, and Verdi repertory," says one of the subscribers to Mr. Damrosch's scheme, "and there should be no conflict between the two theatres. The Mozart operas are free and it is only in the case of Puccini and a few of the modern composers that the Metropolitan has the exclusive rights for New York."

Before THE MUSICAL COURIER can go into any detailed analysis of the new plan, we must await further details from Mr. Damrosch. Will the New York Symphony Orchestra play the opera music? Who are to be the artists, Americans, or foreigners, or both? Are only standard "opéras comique" to be played, or also novelties from abroad? Are American composers barred from trying for productions? Taken at its face value, the scheme sounds good, and with Mr. Damrosch at its head will certainly be founded on a substantial business and artistic basis. New York has enough music lovers to support two Operas, and particularly one which does not subject its audiences to the intellectual requirements of the Wagner repertory, for instance. Apropos, the Damrosch Opera performances will be given in the language for which the various works were originally written. That point will bear discussion later.

SIGNOR SCOTTI, of the Metropolitan Opera House, announces that he intends to live in America henceforth, and desires in future to be known as plain "Mr." That is a good sign of the times, and we are glad to note that the silly habit of chasing to Europe directly after the opera season is over, in order to awe our public by establishing a residence there, seems to have been definitely abandoned by most of the Metropolitan Opera stars. Mme. Nordica keeps up an apartment in New York, and owns a country home at Ossining; Mme. Schumann-Heink lives in a chalet near Yonkers, when she is not on the road; Mme. Homer has always lived in this country, except for short pleasure trips abroad; Campanari spends his summers in the Adirondacks; and Caruso said a day or so ago that he would willingly make his permanent home in America, were he not prevented by his summer engagements at Covent Garden and on the Continent.

DENIAL is made of the reported marriage engagement between Jean Gerardy and Edna May, the "Catch of the Season".

THIS is what a music critic should be, according to the Los Angeles Graphic:

Let me tell you, dear reader, a few of the things a critic (professional or unprofessional) should be and know. First of all, he should be a born musician, musically gifted in his heritage, a hearer of sounds he cannot as yet grasp. Then should come to him the training and schooling of years of hard study in theory, composition, voice, organ, piano, orchestration, instrumentation. Following upon this there should be practical application of these things in teaching, in church work, with choirs, with choruses, with instrumental forces. With all this there should be the environment of great artistic centres, where everything of the highest and noblest is being absorbed both knowingly and intuitively. Furthermore, there should be an acutely tuned ear, a keen sense of proportion, a

rigid demand for purity and refinement, a broad sweep of general knowledge, a sweet reasonableness in instituting comparisons, the power of comprehensive survey, stern impartiality, an absolute contempt for reputations which camp everlastingly on their own ruins, the simple discrimination to let quietly slip by the things which do not matter, the sturdy courage to speak out boldly regarding the men and things which have naught but their bumptious nerve to commend them, the gentleness to lift the worthy and the struggling into the path of recognition—and a score or two of other desiderata in the rightful exercise of the critical faculty.

If we are equipped after this fashion; if we are born and bred musicians; if we are above and beyond the influences of selfishness, jealousy and narrowness; if we know no favoritism and have no personal axes to grind and no local interests to handle gingerly—then, we may speak up in company in all boldness and be unafraid. Otherwise, let us say modestly, "I think so," and be happy in not being so foolish as to mistake our excellent taste for schooled critical knowledge.

Where in New York is there such a music critic as the Graphic describes? If he exists let him apply to THE MUSICAL COURIER. There is a fine position open for him in this office.

A WORCESTER paper speaks of "THE MUSICAL COURIER music critic." There is no such person. We discharged all the music critics from our editorial staff (many of them have found positions on the New York dailies) and engaged in their places men and women who have

A PROTEST. had practical experience in music and who have also learned how to write for publication. They are persons who can play and sing and compose, but they do not assume that they can do these things better than the musicians whose performances they review. The suggestions made by THE MUSICAL COURIER writers who report concerts are suggestions based on actual experience and are made straight to the performer or the composer. Sometimes the suggestions are good; sometimes not. That is for the artist to decide. No attempt is made by this paper to influence the public, which is fully able and willing to decide for itself. No comment is made in these columns on the length of a performer's hair, the color of his eyes or of her gown, nor are we interested in the psychology of whether the audience was attracted to the hall or pushed in, or whether a pianist was advised by her manager to give a concert, or was persuaded by her cousin's brother-in-law or her teacher's uncle. Those matters seem to concern the old ladies mightily who write "criticisms" for the daily press, but they are none of our affair. We send reviewers to concerts in order to report, and not to guess, conjecture, intrigue and gossip. THE MUSICAL COURIER desires only to lay before its readers correct accounts of the music made at New York concerts, and of how it is made. The term "critic" has come to mean such peculiar things in New York that writers on THE MUSICAL COURIER are proud to be known as "reporters" and nothing else.

"ONE must go away from home occasionally to hear the news," says the Minneapolis Journal, and then reprints a lengthy article from the Berlin letter of THE MUSICAL COURIER, telling about a Minneapolis singer named Schoen-Révé, who used to be famous in European opera a dozen or fifteen years ago. Many other papers first read about the musical doings of their own cities in THE MUSICAL COURIER, but they are not all as frank in acknowledging the fact as the Minneapolis Journal.

THE pioneer work of THE MUSICAL COURIER in advocating the cause of American artists at our local opera is bearing rich fruit, with a promise of further benefits to come for our native musicians. A glance over the roster of artists engaged during

Heinrich Conried's incumbency at the opera, shows seven Americans among the chief female singers—

Madames Nordica, Eames, Fremstadt, Walker, Homer, Weed and Jacoby. Nearly every minor role for women was sung by Americans—pupils of the Conried opera school. Among the male singers who have been prominently identified with the opera during recent years are Bispham, Rand, Pollock, Blass and Campanari, the latter being a foreigner by birth only, and an American by naturalization and by choice. He was a 'cellist in the Boston Symphony Orchestra for many years and started his operatic career in this country. Nahán Franko, the conductor, is an American, and so is Marie Rappold, who has been selected to sing the chief role in "Queen of Sheba" on the opening night. And the Metropolitan singers of the future will unquestionably be the young Americans who now are occupying important operatic positions abroad or have made successful debuts there, like Geraldine Farrar, Bessie Abott, Elizabeth Parkinson, Mary Garden, Alice Nielsen, Minnie Tracey, Sara Anderson, Eleanor de Cisneros, Enrichetta Godard, Clarence Whitehead, Leon Raines, Joseph Baernstein (Regneas) and many others too numerous to mention here. Of course, for a long time to come American operatic students will have to go abroad for their experience, as we have only two Operas in this country, and they are not the proper trying out places for ambitious debutants. But a new era has dawned at the Metropolitan for Americans who know how to sing and who have had the necessary stage routine, and for this result THE MUSICAL COURIER feels itself largely responsible. When the daily newspapers ridiculed American singers we encouraged them, and when the critics of those papers began their foolish puffing of foreign singers and obscured the vital interests at stake by enveloping the whole Metropolitan operatic scheme in a cloud of yellow sensationalism, it was THE MUSICAL COURIER which pointed out to the public the true state of affairs and aroused the community to a sense of the wrong that was being done against American music and musicians. May the new era last long and be profitable!

JUST before "Mrs. Warren's Profession" received its memorable performance in New York last week its author, George Bernard Shaw, made the following statement to a London newspaper:

THE BATTLE OF THE PIGMIES.

Mr. Daly offered to abide by the verdict of the New York press. If this is true he must have forgotten that the New York press does not go to the theatre. It only sends critics. Let the editors come and the verdict proposed by Mr. Daly will be possible, but if social and moral questions are left to the critics they will not improve on Mr. McAdoo, who probably knows the real world much better than they. For my own part I would prefer a jury of public spirited women with experience in rescue work and slum life to any other jury whatever. They know how society makes vice by refusing to pay virtue decently.

It is interesting for musicians to read these views of Mr. Shaw, as the question of "criticism" is also a leading issue in the tuneful profession. Of course dramatic and musical criticism differ essentially in their fundamental requirements—the former being accessible to almost anyone in possession of some

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culture and a little knowledge of life, while the latter requires a special sense of hearing, and the ability to make music of some kind, either as a singer, player, or composer. Unfortunately, this supersensitive ear and the ability just mentioned are lacking in the music critics with whose work we are familiar in New York, and probably Mr. Shaw finds his dramatic critics here lacking in the fine sine qua non of culture and experience. It does not matter in this connection whether "Mrs. Warren's Profession" is a fit play to present in public or not. The fact remains that Shaw's critics do not seem to understand him at all, and even in their reviews of those of his plays where the moral aspect was not an issue contradicted themselves and each other flamingly as to the literary value of Shaw's writing, his meaning, his real tendency—and then, to cap the climax, these oracular experts fell out on the questions of whether the plays were great or bad, and whether, in fact, they were plays at all! All the so-called "criticism" was merely personal assertion, and none of the "critics" attempted to place himself on the standpoint of the artist, to see the work as it was viewed by him, and to estimate and judge it without envy or prejudice, purely as abstract art. In music, New York was offered the same spectacle when Richard Strauss' works first came here, and the spectacle is repeated to this day whenever a Strauss symphonic composition appears on a local concert program. The "critics" are unable to tell whether Strauss is a genius or a charlatan (he has been called both by the New York press), whether his works are immoral or noble ("Till Eulenspiegel," portions of "Heldenleben" and in the "Domestica" and the "Feuersnot" love scene all came in for rebuke from these musical Comstockians), whether he writes melodies or only sequences of notes, whether he is a great orchestrator or only a noise producer, whether technic is with him the end or only the means to an end, whether he does justice to his "programs" or does not, whether he was justified in choosing the subjects he selected for musical illustration, or whether he should have taken others, whether he will be great in fifty years from now, or forgotten, and lastly—whether his music is music at all, or only impudent, arrogant sound!

There you have the alpha and omega of all kinds of art criticism. A band of devoted men setting themselves up as the arbiters of tastes and standards, and proving themselves incompetent to agree collectively and unanimously on such basic premises as whether an art work—leaving aside all question of its quality—is an art work or only an imposition! It is a lovely sight, these gentlemen sallying forth to do battle against a common cause, and then promptly falling out among themselves, snarling and biting at each other's calves, and turning sour where their justice should be sweet, peevish where they should be patient, and revengeful where they should be impersonal. No wonder Shaw laughs, and the world laughs with him.

THE ENCORE QUESTION.

THE manager of the Pittsburgh Orchestra makes the following statement regarding the "encore" habit, a statement which may be read with much profit by everyone interested in concerts, performers as well as listeners.

The orchestra committee of the Pittsburgh Orchestra, mindful of their responsibility in maintaining an institution having an educational purpose, and desirous at all times of not only possessing the good will of the concert public, but its full appreciation of the first purpose of the orchestra concerts to maintain a standard, have given much consideration during the past months to the question of encores. They realize that the encore privilege has been abused and the balance and value of many programs has suffered thereby. Before deciding a plan for the coming season

the orchestra committee pursued further inquiries in other cities that sustain a symphony orchestra with this result: They find that last season the directors of the Theodore Thomas orchestra concerts in Chicago made so full and admirable a statement to the concert public of that city of the entire encore question as it affected conductor, soloist, audience and the purpose of the concerts, that they have not only decided to adopt the Chicago plan for the coming season of the Pittsburgh Orchestra concerts at Carnegie music hall, but to present it in the words of the Chicago directors, as follows:

The orchestra committee of the Art Society courteously ask the kind co-operation of the patrons of the Pittsburgh Orchestra concerts in limiting the demand for encores, which of late has become embarrassing. The programs are carefully timed to require not more than two hours and fifteen minutes, including fifteen minutes' intermission and the time for seating late comers. Experience has shown that it is difficult to shorten this limit, and yet give due regard to the placing and balancing of the greater works; while, on the other hand, any prolongation of it invariably inconveniences many patrons and causes their withdrawal before or during the closing numbers, to the great disturbance of the majority who remain. It follows that either the time required for encores must be stolen from the intermission, or the end of the concert must be marred by the forced departure of many who should by right hear the entire program.

Apart from, and even more important than, the mere question of convenience is that of artistic effect. Every number upon such a program as ours is chosen with reference to the whole, either in keeping with, or in contrast to, its companions. Especially when a soloist is presented, the whole program is built around the compositions chosen by him, not to display his virtuosity or personality, as at an artist's recital, but to round and adorn the concert, with a brilliant and fitly-set example of the literature written for his instrument with orchestra. After such great works as artists of the first rank invariably present to these concerts, a single encore, if well chosen, is permissible as a recognition of fine performance; but a succession of encores is thoroughly inartistic and usually ungrateful to artist and orchestra alike.

For these reasons and with the hearty concurrence of orchestra and conductor, the orchestra committee have adopted the rule prevalent elsewhere, that no orchestral number will be repeated except at a popular concert; that soloists who appear twice upon the program will not respond to encores, and that soloists who appear but once will be given time for a single encore. The orchestra committee hopes for the concurrence of the patrons of these concerts in this reasonable rule.

IN its Sunday issue, in referring to Miss Coons' concert at Carnegie Hall, the New York Sun music critic says: "She has had her portrait published on the front pages of the business-like journals which deal in that sort of advertising." Well, how about the Sun? Will it give its space to the public free of charge? Is it not one of the most business-like journals in this city? It is reported that it is owned by Mr. J. Pierpont Morgan, and, if that is true, so much healthier are its finances bound to be. Mr. Morgan is estimated to be worth \$150,000,000. Did he find it? No, he was a business man and made it. Where are the newspapers in America that are conducted on a basis of charity or philanthropy? Name them. The critic of the Sun, who wrote the above, was interested in a music paper which must have been conducted on such a theory, for it stopped—short. It was called the Musical World. Anybody remember it? No. Does he write for charity? Does not the Sun pay him for writing? Certainly, and that is right, too. He could not afford to write unless paid. This paper paid him when he wrote for it. Why does he not write for it today? Because he wrote just such nonsense as he writes now for the Sun (part of which was quoted above), and this paper would not endure it. It is better to have it in the Sun as long as the Sun is willing.

GODOWSKY IN DANGER.

(SPECIAL CABLE TO THE MUSICAL COURIER.)

Berlin, November 8, 1905.

GODOWSKY telegraphs his secretary from St. Petersburg: "Fortunate if I escape. Awful conditions. Life constantly endangered. Delegates revolutionary party forced me to stop concerts. Threatened my life." ABELL.

HOW TO ENJOY OPERA.

THE following, from London Tit-Bits, was meant for the Covent Garden Opera and the intelligent musical public of the English capital, and is of course entirely inappropos when applied to New York conditions and to our local public. That is why we reprint the article herewith:

He—Well, did you enjoy the evening?

She—Indeed I did. We went to the opera.

He—Of course, you enjoyed it?

She—Immensely.

He—What did you hear?

She—What did I hear? Well, what didn't I hear? I heard that Nell Vanderdyke is engaged to Tom Browning, and that Jack Rentsarelow and Edith Singleton have quarreled and are not going to be married after all. Then I heard that Mrs. Tenbroke is going to get a divorce from her husband. Mrs. Thorndyke has been sued by her dressmaker. The Livingstons have a baby. Count Cantukount is not a count at all. The Thompson boys—

He—But—

She—Well, don't interrupt me. I thought you wanted to know what I heard?

He—So I did, but—

She—Well, keep still, then. I—

He—What I meant was, what opera did you hear?

She—Oh—well, I'm sure I can't remember, but I saw the name on the program.

WOULD you like to know exactly how the pianist, Minnie Coons, played at her concert last Thursday in Carnegie Hall? Read the department of THE MUSICAL COURIER called "What the Jury Thinks."

AT the opening Philharmonic concerts, on Friday afternoon and Saturday evening, the same program will be heard. It includes Schumann's fourth symphony, Richard Strauss's tone-poem, "Heldenleben," and the Brahms violin concerto, to be played by Otie Chew. Willem Mengelberg of Amsterdam, is the conductor.

THERE is no truth in the report that THE MUSICAL COURIER is interested in the business of Cort & Kromberg, managers of the Calvé tour. Those gentlemen simply advertise in this paper, like other persons in the musical business who have sense.

MUSICIAN EUGENE E. SCHMITZ was elected Tuesday for the third time mayor of San Francisco on the Union Labor ticket. He has been denounced and vilified to a degree unprecedented even in San Francisco. His enormous majority is a rebuke which calls for the chronicling after an examination of the truth. Mr. Schmitz aspires to the Governorship of California.

CHARLES MARTIN LOEFFLER'S symphonic poem "La Mort de Tintagiles" is finding encouraging vogue with the directors of the leading orchestras in Europe and America. The work now is scheduled for performance by Mottl in Munich, Mahler in Vienna, Nikisch in Leipzig, Ysaye in Brussels, W. Damrosch in New York, Gericke in Boston and New York, Scheel in Philadelphia, and in all likelihood Paur in Pittsburgh, Van der Stucken in Cincinnati, and Stock in Chicago. Loeffler's "La Villanelle du Diable" will be given in Berlin this winter by Richard Strauss.



S NORTS on the sackbut.

Harold Bauer sends on some musical criticisms written in the Native American by children from the Indian School in Phoenix, Ariz. Bauer says that he was deeply touched by these simple little tributes, and in a way is prouder of them than of some of the very learned disquisitions which his piano playing has called forth from the pens of the critical elect. Following is a reproduction of the article from the Native American:

THE CONCERT.

Four hundred students were kindly invited to the opera house last night by the famous musician, Harold Bauer. The music was something magnificent; we never had anyone treat us so kindly; we are all so thankful that we cannot fully express our thanks.—N. D.

All the pupils who attended the concert in town last night enjoyed it. And we all wish to thank Mr. Bauer for his kindness, and we all wish him a long and happy life.—J. M.

Last night we enjoyed the entertainment, which seemed to tell us to be happy. We were surprised to see his loving hands go so fast on the keys of the piano. We wish for him not to spoil his hands.—R. M.

On Tuesday morning two gentlemen visited our school. One was Mr. Strohbridge and the other was Harold Bauer, the most famous musician, who gave a concert in town, and he invited all the Indian children to his concert at the Opera House. He did all the paying of our street car fare, and it was so nice of him to do that, and we all enjoyed it and appreciate it. It made us think of heaven.—L. S.

Madame Patti at last has come to stay. She gave a concert recently in aid of the Cardiff Infirmary and did not announce it as her farewell appearance.

That busy German scientist is out with another discovery. He says that "music is decomposed light." Quite right. We often wondered what made some kinds of light music so rotten.

And speaking of illumination. Calvé says to Evening Telegram readers: "Girls of America, if you feel the divine spark of music within you, let nothing deter you from fanning it into flame! Study for opera!" Our advice to the American girl is to take residence near a fire house when she notices the first signs of a conflagration within herself, and to have the H-O turned on full force until the divine spark shall sputter out its false and unprofitable glamour. Then get married.

Olive Fremstad was at the Calvé concert, and in her frantic enthusiasm almost beat her program to pieces with her index finger.

The municipality of Freiburg (Germany) has just appropriated 3,200,000 marks (\$800,000) with which to build a new theatre suitable for operatic productions. The municipality of New York appropriates—but why inflame the popular mind and sow the seeds of discord on the eve of a Mayoralty election. This is strictly a musical column.

Aix-les-Bains is a fashionable watering place on the French Riviera. Last month they produced there "Tristan and Isolde," under the direction of the Monte Carlo conductor, Leon Jehin. The principals were Félicia Litvinne (Isolde), Ernest van Dyck (Tristan) and Madame Jehin-Deschamps (Brangäne). It must be said, however, in justice to American resorts, that they are not far behind Aix-les-Bains when it comes to intellectual vacation amusement. Newport has its annual tennis tourney, Mrs. Astor's ball, Mrs. Stuyvesant Fish's barn dance and Harry Lehr's monkey dinner. Long Branch never misses its horse show or Asbury Park its baby parade. And where can you get better clam dinners than at Atlantic City or more preaching than at Ocean Grove? Palm Beach, on the other hand, offers a hot and cold swimming tank, and guarantees at least one fatal accident every season in the automobile races. Where is your old Aix-les-Bains now?

Comparisons are odious, and a fair exchange is no robbery. Edith Helena, who appeared in New York vaudeville as a skyscraper soprano, is singing at the Bucharest Opera, and Jaroslav Kocian, soloist of European and American symphony concerts, is on his way to New York, where he will play the violin at Hammerstein's Palace of Varieties.

Vide.

PEABODY CONSERVATORY OF MUSIC,
BALTIMORE, November 2, 1905.

To The Musical Courier:

In your issue of this week you speak of "Zudie Harris, the only woman who ever wrote and scored a piano concerto and performed it in public." It may be doubted whether this statement is serious or sarcastic; it is certainly not true. Leaving Europe out, and going no further than Boston, has Mr. Lieblich never heard of Helen Hopekirk?

Yours faithfully,

J. E. BARKWORTH.

Gratia

In his list of persons "who never would be missed" clever Mr. Gilbert forgot the ineffable bore who always says after a 'cello solo: "I love the violoncello; it is so like the human voice."

"Anyone who desires to be a great composer has but to read this simple recipe from Lombroso's "Man of Genius": "Musical creation is the most subjective manifestation of thought, the one most intimately connected with the affective emotions, and having less relation to the external world than any other, which causes it to stand more in need of the fervent but exhausting emotions of inspiration."

G. Bernard Shaw's play, "Mrs. Warren's Profession," has finished its run of one successive and successful night. The question that now confronts us of New York is, whether we have a dramatic censorship in this town or not? If not, then why are McAdoo (police commissioner), Dooley (police captain), Reilly (police inspector) and Comstock (New York's Mrs. Grundy) allowed to dictate paternally as to what is fit and unfit drama for our public of over 4,000,000 souls? If we are to have a dramatic censorship, then who appointed the board—McAdoo, Reilly, Comstock, Dooley (all authorities on the problem drama)—to exercise it? Those are points whose explanation would be mightily interesting to some of the taxpayers who contribute to a government by the people, for the people and of the people.

Dr. Leon Elbert Landone, of Chicago, is gladdening the hearts of his fellow townsmen with a circular wherein he explains that he teaches music by means of "scientific and esthetic culture," and "psychurgic and esthesiurgic methods." The pamphlet explains further that "psychurgy is the art of consciously

using the mind," and special announcement is made of the Doctor's Thursday talks, at which he discusses such vital subjects in music as "Brain Building," "Scientific Reformation," "Rebuilding the Body," "Emotive Chemistry," "The Three Brains," "Eliminative Preparation," "Eugenics," "Muscular Consciousness" and "Vibration Trinity." If the Doctor follows the educational methods in vogue at most of our higher institutions of learning and permits elective courses, we think the young musical student would be particularly benefited by choosing a special curriculum made up of those excellent branches "Emotive Chemistry," "The Three Brains," "Esthesiurgy," "Eugenics" and "Vibration Trinity." If the student have the time, he might also add "Eliminative Preparation," merely as a matter of general culture. During the entire course it is well to adhere to a strict vegetable diet, to avoid walking in the sunlight as much as possible, to make frequent and regular applications of base ice to the cracked brain—er, cracked ice to the base of the brain, we should have said—and lastly, it is strongly advisable to seek the company of gay, lighthearted persons, and to be alone as little as possible.

A little success in music is a dangerous thing, but a little failure is much worse.

The season is here. La-ti-tum-ti-ti.

LEONARD LIEBLING.

ALL doubt now is dispelled that Isaac Routman, the "huckster tenor," is the young man who studied for four years at the Cincinnati College of Music. His photograph has been positively identified by all who knew Routman at the college, by Dr. Gantvoort, its president, and by the young man who roomed with Routman in Cincinnati. This closes the incident so far as THE MUSICAL COURIER is concerned.

MEXICO.

CITY OF MEXICO, November 1, 1905.

ROSA CHALIA and her opera company are now playing an engagement at Mazatlan, on the Pacific Coast.

When the Arcaraz Brothers opened the subscription list for a season of grand opera to be held at the Arheu Theatre, and began to advertise the company with Barrientos as leading prima donna, there also sprung up another company headed by Tetrazzini, and they were going to run in opposition to Barrientos' troupe, but at much lower prices. Then word comes from Milan that Barrientos is sick and cannot fill her Mexican engagement. The Arcaraz Brothers are now returning the money paid in by the Abonados, and which will amount to over \$22,000. Now the Minister of Public Instruction—in whose hands the Arheu Theatre is—has signed contracts with the firm of Irunza & Co., for a season of grand opera, to begin November 14. The prima donna of this company will be Tetrazzini, the first tenor, Carlos Barrera, a young Spaniard of some reputation; dramatic soprano will be Signorina Adalberto; mezzo, Señorita Monteburini; baritone, Señor Pigamartori; basso Señor Dado. It is expected Polacco will be the leader of the orchestra.

Ida Fitzhugh Shepard is now established in the city as a teacher of voice. She has lately come here from St. Louis, Mo., where she has been for the last five years. Many Americans will recognize the name Ida Fitzhugh, for only a few years ago she was prominent in the United States as prima donna in comic opera. We bespeak for Madame Shepard a good following here.

The Francioli All-Italian Ballet Company, at the Arheu, is playing to good houses. "Excelsior" seems to be the favorite over other and not quite so pretentious pieces which have been presented. October 26 was the date of the benefit to Longhi, the leading male dancer of the aggregation, and on this occasion was presented the first three acts of "Excelsior," and a new piece, "Napoli," represents the Bay of Naples, with Vesuvius in the background. Many picturesque characters are seen during the ballets, which are all spirited and original. Señorita Costa and Señorita Castaldi, who were the supporters of Señor Longhi, were the recipients of very many flowers and applause, as also was Señorita Carnesi. T. G. WESTON.

HAROLD BAUER, A PIANO PEER.

THERE is little need to expatiate on the pianistic deeds of Harold Bauer, whose portrait honors the front page of this issue of THE MUSICAL COURIER. The great artist has played himself into the lasting affections of the American concert going public, and his triumphs in Europe and South America prove conclusively that neither his fame nor his popularity are the product of any one section, or even of any one country alone.

The details of Harold Bauer's delightful art have been dwelt upon almost times without number in these columns. We have told many times what Bauer does; how he does it, that is the great pianist's own secret, although he makes the revelation every time he mounts the public concert platform. It all sounds so easy, as exposed by him, and yet there are no imitators to duplicate accurately his particular style of pianism. Harold Bauer is inimitable.

His American tournee this season was started off with a sensationally successful appearance at the Worcester Festival in September, and since then Bauer has been playing in the Far West, reaping everywhere the same stirring receptions that marked his earlier tours in this country. As a warrant of what California thinks of Bauer, a few of the many press tributes he received there recently are reprinted herewith:

Harold Bauer has developed breadth and power since last he played here. As it was in the beginning of his career, so his playing now is strong, manly playing. Bauer is decisive and there is both calm and vigor in his decision. His tone is ringing clear. There is more chisel than sugar in the Bauer method. So abjunct is this clean cut artist of sentimentality that sometimes it seems he misses sentiment, too. Bauer is much spoken of as an emotional player, but to me his intellectual qualities are most assertive. He is an artist who dares to be himself and who speaks his word in the voice of authority.

It is as a player of Schumann that Bauer sheds his brightest light. He was radiant in the Faschingsschwank last night; his understanding full of each mood of the grand work. The Romance sang under his fingers with the poetry of a spring day. It seemed alive, budding with new and tender glories.

The nocturne in C minor revealed Bauer as a player of Chopin, closing with deep singing, re-echoing tones. It was not Paderewski's Chopin; for Paderewski's Chopin is something apart from and above what we understand by the term piano playing. Imagination had full sway in the Wind study—sea and wind, breakers and hurricane rolled and cried and howled from the hands of this young and great man who, without affectation, sat at the keyboard in unassuming dignity.—Los Angeles Examiner.

Harold Bauer shows his artistic growth more in Chopin than in anything else. When he came here a few years ago he was already a remarkable pianist, and the tremendous dramatic power of his personality showed to the fullest advantage in his rendition of several Wagnerian selections. But his Chopin made a superficial impression; everybody remembered him for the Walküre ride, and not at all for the sonatas or nocturnes. But last night the ballade in G created the sensation of the evening. The player fairly sang it, pouring passionate rhythmic fire down through his finger tips into his keys in a way that made his heavy register almost like the full legato notes of a cello. And at the climax there came over all the dramatic sense, which Bauer seems always to have possessed, and which, administered now in inspirational force, gave the crowning touch of genuine thrill to the whole song.

A Chopin nocturne was another number, beautifully played, its changing motives sounded with the necessary touch of mystic melancholy.—Los Angeles Times.

The furor that Harold Bauer, the great pianist, has created in all the large musical centres of the world was well understood by those who heard his program at Lyric Hall last evening. Although the concert was unusually long for a piano recital, it seemed all too short to the proverbially "small but enthusiastic" audience that is characteristic of San Francisco, and that applauded Bauer with fervor from first to last.

A well chosen opening number was Handel's Suite in G, and from its pleasing melodies and delicate runs Bauer took his hearers through the classic choral and fugue of César Franck, and through dainty Arensky and Poldini compositions into his masterly finale, Liszt's Legende of St. Francis walking on the waves. The people were spellbound when he finished. Those who usually rush for the door stood and applauded as if they wished that he never would cease playing, and even after the encore they brought him out again.

His genius was transcendent, wonderful, and his tone color absolutely the warmest and most mellow that any pianist has ever produced.

It is almost as interesting to watch Bauer's face as his agile fingers, while he is delivering a difficult composition. His expression is beautiful and all individuality seems lost, merged in the composer's idea and in the song spreading out from under his powerful hands. He never plays Bauer. He is heart and soul in the piece that he is rendering, and his masterly intellect recognizes every value of tone, phrase or climax, to the exclusion of mannerism and individual taste. His originality is the originality or dramatic conception, not of personal eccentricity, and the result to his playing is absolute perfection of interpretation. The wonder of his genius grows with the realization of the simplicity of his method. One need not be a musician to listen to him. He makes the meaning of the composer so clear that a person without the least conception of harmony could hear and enjoy.—San Francisco Evening Post.

A concert, the like of which we shall not soon hear again, was yesterday afternoon's, the artists Harold Bauer and Hugo Heermann, the place Lyric Hall. Nor was the audience, delightfully musical, one that gathers together every day. It was an audience most sensitively appreciative, and enthusiastic as the Tivoli Latin over the longest, strongest top note. In response both artists gave of their best, magnificently playing a magnificent program.

The cream of this was the "Kreutzer" sonata, for years before unheard here. Most interesting was the reading and performance, interesting from all sides. Inevitably Bauer was felt to be the bigger man, his tone challenging even that of Mr. Heermann's King Stradivarius; his reading excellent in meaning, power, in all beauty. Yet there was delightful accord in the "feel" of the thing. Both feel their Beethoven in the same way; it is sim-

ply that Bauer has the bigger grasp. As to the rhythmic pattern, the dynamic balance, these were almost absolute. Not a strand of the fine gold of Mr. Heermann's violin was lost, not the tiniest violet phrase of the piano left to bloom unheard. The variations possibly attracted most attention, given with sovereign directness and clean, sane, tender charm. The finale the players took at a terrific tempo and played with tremendous spirit.

Mr. Heermann gave "Seul," the prelude; "Sarabande," double, and "Bourée," from the second Bach sonata, all with delicious clarity and taste. Encored, he played a Bach gavotte, receiving again an ovation.

Mr. Bauer's group of solos included the Liszt Etude in D flat, the Brahms Capriccio in B minor and Chopin's Ballade in G minor. I couldn't help watching the wheels go round in the Liszt, the little finger of the right hand, the second (over) of the left, the thumb—everything but the toes—wooing the melody to the surface of that misted sea of accompaniment, every note a jewel of technique, oh Lord! The leisurely coquetry of Brahms' Capriccio was given just that way—here's for your luscious staccato—and Mr. Bauer's ballade of yesterday converted me wholly to his Chopin. It was an imperial performance, full of the poetry, the splendor of the disdainful aristocracy of this most aristocratic of geniuses. Gluck

"THE VALKYRIE" IN ENGLISH.

(By Wire.)

Boston, Mass., Monday Night, November 6, 1905.

RICHARD WAGNER'S music drama, "Die Valkyrie," received its initial American production in English by the Henry W. Savage English Grand Opera Company at the Tremont Theatre this evening, amid unusual enthusiasm. Savage promised a great performance, and he carried out every detail in the best possible manner, and Boston was quick to attest its coveted approval of "Die Valkyrie," sung in the English language for the first time in America. Tremont Theatre was taxed to its capacity with a representative and demonstrative audience, that showered its generous applause upon the artists of the great cast. Gertrude Rennyson made a charming Sieglinde, and her rich soprano was heard to advantage in this exacting



and Boldini things he played as encores, and could hardly get back of the scenes even then. Bauer was king of the piano when he came here before; he became emperor yesterday.

There was the César Franck sonata to begin the program, extremely interesting, extremely picturesque. A concert, truly, of concerts.—San Francisco Call.

Kubelik to Bring Three Violins.

KUBELIK, the great Bohemian violinist, will sail from England next Saturday (November 18), on the Hamburg-American liner, Amerika, and will arrive in New York the following Friday. He will bring with him his three priceless violins, a Stradivarius, and two Guarnerius. In respect to the tools of his trade—if the expression is allowed—Kubelik is more favored than any other one violinist now before the public. His three instruments are among the most perfect of their celebrated makes. Two of them were given him by admiring friends and the third was purchased by himself. Kubelik's first American appearance this season will be at Carnegie Hall on Thanksgiving night. He will be assisted by Walter Damrosch's New York Symphony Orchestra.

part. Rita Newman created a sensation as Brunnhilde, and her rendering of the highly difficult Valkyrie Call in the second act elicited shouts and bravos. Francis MacLennan as Siegmund, Robert K. Parker as Hunding, and Ottley Cranston as Wotan, were well fitted to their respective roles and won frequent merited approval from the big audience. Fricka was capably essayed by Margaret Crawford, who possesses a rich contralto voice, well adapted to the demands of Fricka, the goddess of marriage. Mr. Schenck conducted in his usual earnest and intelligent style and was obliged to appear on the stage hand in hand with the singers at the close of each act, when four and five curtain calls were demanded. The chorus of Valkyrie maidens and the ride of the Valkyries through the clouds during the third act were thrillingly rendered, while the orchestra was most adequate throughout the performance. The mechanical effects and stage settings were up to the full requirements, and "Die Valkyrie" will prove a star addition to the repertory of the Savage English Grand Opera Company. The opera will be heard again on Wednesday afternoon with the same cast.

H. I. BENNETT.

A PRE-EMINENT BARITONE.



IN her maiden trip the Amerika, the magnificent new steamship brought to this port a valuable cargo of human freight. Aboard this "palace of the sea" were many distinguished men in various walks of life. There were famous scholars, opulent capitalists, prominent



RUDOLF PRÖLL
As Zar und Zimmermann.

politicians, men of science, popular actors, and distinguished singers and instrumentalists from abroad. Among the singers was Rudolf Pröll, of the Frankford Opera House, one of the most eminent baritones in Europe. The arrival of Dr. Pröll was not signalized by any demonstration, because comparatively few persons knew of his coming. He was welcomed at the dock, however, by a few musician friends, who gave him a warm reception.

Dr. Pröll purposes to remain in the United

States during the present season and to sing frequently in New York, Boston, Philadelphia, Chicago and other cities.

The advent of so eminent an artist as Dr. Pröll deserves more than a passing mention. In Europe this singer enjoys a reputation which places him almost on a pinnacle. There are not half a dozen baritones in the world who can sustain themselves in his class. It is admitted by all music critics that no baritone singer now before the public possesses a voice comparable to that of Dr. Pröll. It is a baritone with an exceptionally high register and descending so low that Dr. Pröll can sing many of the most trying parts written for a basso. Indeed, Dr. Pröll's voice is a high baritone and a medium bass combined. Its quality is perfectly pure and its power is adequate. It is a magnificent organ, which its owner has under absolute control. With regard to this singer's lyric and histrionic abilities all the eminent critics of Europe are agreed. He has been proclaimed the greatest baritone in Germany. Many of his successes were won in the Frankford Opera House and in Stuttgart and Hamburg. Dr. Pröll has appeared in many of the grand operas and his versatility has won the highest commendation. The leading newspapers of Germany have extolled this artist to the sky. Several pages of THE MUSICAL COURIER could be filled with complimentary notices from the leading journals of Europe, and especially of those from Germany. These criticisms treat of the singer's abilities in an analytical way and discuss his qualities as a singer and as an actor. They examine closely his work in various important roles and unite in awarding him the very highest praise.

The pictures which embellish THE MUSICAL COURIER this week afford a pictorial chronicle of this eminent singer's career. These pictures need no comment. They speak for themselves.

The title of "Doctor" was bestowed upon Pröll in the University of Vienna, where he pursued a full course in the department of law, his parents having originally intended him for the legal profession. Music, however, was the passion which swayed his life and he rejected the quiet, dignified profession of the law for a career as a public singer. While at the university, however, he had the opportunity, of which he availed himself, of broadening his culture in many directions. He pursued with industry and success a full course of studies and impressed his personality upon his fellow students and the professors. In all his classes he held an honorable position and won the plaudits of the faculty.

Dr. Pröll will make his first appearance before a New York audience, November 29, in Carnegie Hall. The very high reputation which has preceded him to America justifies the expectations that an immense audience will attend his New York debut. The program which he will give will be announced in this paper next week, and other details of his appearance will be published.

New York is always glad to welcome a genuine artist, whether he be a singer or an instrumentalist; whether he be a tenor or a baritone. Many singers possess baritone voices and sing the various baritone songs written. Any one who understands the voice knows that a true, a perfect, a musical baritone voice, possessing adequate power, brilliancy and resonance, is not often found, and when there appears a singer of the broadest culture who is

endowed with such a voice, he deserves the name "artist." The success of Dr. Pröll in the United States is a foregone conclusion, because he comes with a pre-eminent reputation and is abundantly able to sustain it.

NATIONAL FEDERATION
OF MUSICAL CLUBS.

THE Tuesday Musical Club, of Denver, began its fifteenth season in October, and offers a most attractive prospect to its members and to the subscribers to its artists' concerts.

A very advantageous plan is in operation in this club, by means of which each year's work is divided into three periods, each period being in charge of a committee of two active members who plan the four bi-weekly programs and the afternoon recital for that period. In addition, three evening concerts by outside artists occur during each season. The six ladies having the programs in charge for the year are: Mrs. E. C. Ellett, Mrs. Prentiss Phillips, Mrs. E. N. Clark, Miss Sims, Mrs. Frank E. Shepard and Mrs. E. S. Worrell, Jr.

During the first period the alternate programs are miscellaneous, while the others are devoted to classic opera and modern opera, respectively. In the second period the program on December 26 will be devoted to Christmas music. The compositions of Grieg and Jensen will be considered on January 16. On January 23 the program will be devoted to the compositions of women, while the fourth program of the period will be miscellaneous in character. During the third period the same plan will be followed as in



RUDOLF PRÖLL

the first, of alternating miscellaneous programs with those devoted to special subjects, which will be Schubert-Schumann and a French music day. The artists who will appear before the club during the season are: Harold Bauer, pianist; Anita Rio, soprano; Blanche Sherman, pianist, and Arnold Dolmetsch, who will be assisted by Mrs. Dolmetsch and Kathleen Salmon, in an afternoon of old music upon old instruments.

The officers are: President, Mrs. J. E. Kinney; vice president, Mrs. Frank E. Shepard; recording secretary, Mrs. R. H. Beggs; corresponding secretary, Mrs. William J. Miller; treasurer, Mrs. T. H. Cox; auditor and Federation secretary, Miss Gottesleben. Chairmen of standing committees: Music—Miss Simes. Extra programs—Mrs. Edward F. Welles. Courtesy committee—Mrs. N. M. Ta-

bor. Room committee—Miss Roeschlaub. Printing and advertising—Mrs. J. E. Kinney.

The Amateur Musical Club, of Wabash, Ind., observed President's Day at its opening meeting, October 5. Mrs. Frank M. Blount had provided on this occasion a charming entertainment for her club, in the way of a recital by Mr. Tucker, basso, and Miss Bushnell, soprano, both of the Indiana Conservatory of Music, assisted by Miss Ebbinghouse, pianist, and the Amateur Musical Club. The occasion was a most attractive one and was enjoyed by the entire active and associate members of the society.

The thirteenth annual report of the Ladies' Morning Musical Club, of Montreal, Canada, is received, at the hands of Mrs. Alexander Murray, Federation secretary. Evidence is clearly manifest of growth in all directions. The special feature of the scheme of work adopted for the season has been the study of Bach, Beethoven and Brahms. Six of the days were devoted to the works of these great composers, thus bringing before the club such numbers as the concerto for three pianos in C major, by Bach, also the great aria "Grief and Pain," from the "St. Matthew Passion." One of the days was devoted to the works of the gifted Bach family, bringing in many rarely heard compositions, other than those of the great Johann Sebastian. The "Egmont" overture (two pianos, eight hands), the "Waldenstein" sonata, the second concerto, as well as some little known vocal canons (unaccompanied), gave interest to the two Beethoven days.

Brahms' Symphony No. 2, D major, op. 73 (two pianos, eight hands), has also been given. Three programs consisted solely of Norwegian, Swedish and Danish music, efforts being made to represent each one of these schools fairly and in an interesting manner, while other days have been given to Tchaikowsky, Chopin and Dvorák. Chamber music has figured prominently on the programs in important works by Sinding, Tchaikowsky and Gade—the committee having always wished to stir appreciation for this particular class of music.

Several most interesting papers were given by different members, the subjects of all these papers being of a wide character. Mrs. Archibald read some notes on the "Symphonies of Brahms," and two papers by Madame Cornu on Scandinavian music were much appreciated. Miss Lichtenstein also gave an interesting paper on the Bach family, and Mrs. Cleghorn in the pleasing particulars of the life of a composer who died so recently (Anton Dvorák) helped her hearers to realize "the tender grace of a day that is dead." Daniel Gregory Mason, of New York, lectured to the club on Beethoven, giving exposition of that composer's conception and individuality. Under the auspices of the club three concerts were given. On December 12, the Adamowski Trio, of Boston, gave a program of chamber music, delighting those privileged to hear it. On January 16, Mr. Francis Rogers sang a recital to a most appreciative audience. On March 6, the Kneisel Quartet was heard. This was the eighth appearance of this organization in connection with the club.

A delightful feature of the season's work has been the informal meetings for active members, at the home of Mrs. Greenshield, whom the delegates to the Cleveland and the Rochester biennials will remember as one of the representatives of her club on those two occasions. During the season ten meetings were held. Out of 104 active members, 83 attended the meetings. The club continues its affiliation with the Montreal Local Council of Women and the National Federation of Musical Clubs.

The club library has been increased this

year by the addition of twenty vocal and instrumental compositions, including Bach Triple Concerto for three pianos, three symphonies for eight hands, and a violin album; also several more modern works, including songs by Von Flieitz, Hugo Wolf, and a quantity of Scandinavian music. The club was presented with a copy of "Beethoven and His Forerunners," by the author, Daniel Gregory Mason.



RUDOLF PRÖLL
As Götz von Berlichingen.

Officers are: President, Miss Skelton; first vice president, Mrs. S. Greenfields; second vice president, Mrs. A. J. Brown; honorary secretary, Miss Reekie; Federation secretary,



RUDOLF PRÖLL
As Der Polnische Jude (The Bells).

Mrs. Alexander Murray. Committee: Mesdames Laberg, J. N. Laing, Murray, Macduff, K. D. Young and Misses J. Evans, Mills and Sise. Concert committee: Mesdames C. T. Shaw, D. Macpherson and Miss Baker. Secretary-treasurer, Miss Cassels.

The last two weeks have been marked by unusual activity in the Amateur Club, of Chicago, the regular active members' concert having been supplemented on the following Monday by a special concert arranged for the club by the board of directors.

This was held in Music Hall of the Fine Arts Building. Mrs. Charles Demuth Williams and Mrs. Edward N. Lapham presented the suite for violin and piano, op. 44, of Edward Schütt, and Chris Anderson gave the first performance of "The Buccaneer," a song story, with words by Alden C. Noble, and music by Adolph Weidig. Mr. Anderson was accompanied by Edwin Schneider.

At the active members' concert the delegates who attended the Denver Biennial—Mrs. E. H. Brush and Mrs. J. R. Custer—gave a report of that meeting, making special mention of the entertainment given by the chorus of the Denver Tuesday Musical Society, under the leadership of Miss Sims. At the close of the afternoon program an informal reception was held.

The Euterpean Club, of Bellefontaine, Ohio, is a most enthusiastic study group, composed entirely of young women, organized in January, 1893. The fourteenth season is opening under the following officers: President, Florine Folsom; vice president, Leona Hall; recording secretary, May Marquis, corresponding and Federation secretary, Cora W. Zearing; treasurer, Jessie Peebles.

Miss Zeiring, the Federation secretary, reports that the fortnightly meetings are held in the evening. Papers, discussions and other literary work form an important part of each program, though always being subordinated to the music. As a rule, some definite theme is studied throughout the entire season, German composers having been selected for consideration last year, and on previous occasions "Great Operas," &c. This year, however, the musical work will be more of a miscellaneous nature, including such subjects as "The Seven Ages of Man," "The Seasons," "Selections From Operas," "Music by Women Composers."

With true patriotism one day will be given over to American music.

The literary study this year will follow the same general line as was pursued last season, and will be devoted to the "Forms of Music Composition." Each year at the close of the season's work a recital is given in Music Hall to the club and its invited guests. On some occasions the entire program is carried out by members of the club. On others artists of repute are engaged to assist.

The St. Cecilia Society, of Grand Island, Neb., reports increased activity in all lines of work. There is ample recognition of the benefits of federation in this club. The connection with it, as musical director, of Jane L. Pinder, binds it very closely to the national organization, as she is at the same time the State director for Nebraska.

At the last meeting a report of the Denver Biennial was given in a somewhat unusual way. Mrs. R. J. Barr, the president's appointee, gave a report of the business sessions. Miss Pinder, the musical representative, described the music of the Biennial, including the two concerts by the representatives from the federated clubs, on one program of which Miss Pinder herself appeared in a violin number. Mrs. George Bell, the club delegate, told of the social side of the convention, describing the many interesting things which could not be included in a formal re-

port, but which served to give a clear picture of the gathering in every particular.

An interesting program has been arranged for the work of this season, including such subjects as "Cathedral Music in England"; "Descriptive Analysis of Piano Compositions," with illustrations; "Shakespeare in Music"; Mendelssohn's "Third Symphony," analysis and interpretation; "Violinists Past and Present"; "Music in Bohemia," and on April 9 a program will be given of "Passion" music appropriate to the Lenten season. One free public concert and one artist recital will be given during the year, the dates and assisting artists to be determined later.

The club keeps in close touch with affairs in the musical world by means of the discussion of "Current Events," which is a feature of each program. This will be conducted during the coming season by Miss Larrison for October and November, Mrs. Thomas C. Clark for December and January, Mrs. Joseph Woolstenholm for February and March, and Virginia N. Herring for April and May.

Much added interest is afforded by the associate membership, which has been instituted this year, and is proving very popular among the women of Grand Island, the number originally intended as the limit having long since been reached.

The officers are: President, Mrs. Sprague D. Ross; vice-president, Mrs. George B. Bell; secretary, Mrs. Adolph Sterne; treasurer, Mrs. Oliver D. Wright; musical director, Miss Pinder; accompanist, N. Abigail Willard.

The Rubinstein Club, of Cleveland, is one of the most enthusiastic of Federation supporters. Its members, numbering sixty, all women, are noted for their fidelity to their club, which is a choral organization. The storm is indeed a bitter one which prevents any preceptible number of these loyal Rubinsteiners from attendance upon the Wednesday morning rehearsals, all of which has made a unified ensemble reflecting great credit upon the organization and its director, Mr. James H. Rogers.

Two public concerts are given each year, one in midwinter and the other during the spring. At the closing concert of last season the special work given was Claude Debussy's "The Blessed Damsel," with orchestra.

During the coming season two additional entertainments will be given, in both cases with the Pittsburgh Symphony Orchestra. At the earlier entertainment the Singers Club, a men's choral society, will unite with the Rubinstein, and at the other the club will sing alone, with the assistance of some artist of note.

The officers are: President, Mrs. S. S. Gardner; first vice-president, Mrs. Charles E. Porter; second vice-president and Federation secretary, Mrs. Edward C. Morey; third vice-president, Mrs. William Knowlton; recording secretary, Mrs. William Erdman; treasurer, Jennie L. Frost.

"UP WITH THE PRICES."

NEW YORK, October 26, 1905.

To The Musical Courier:

IT was with great interest that I read your "Appeal to All Musicians" to uphold their prices. There is no doubt about it that in our time an artist is greatly judged by the prices he receives for his work, and nothing would lend more dignity to the musical profession than if the artists would uphold a certain price for their work.

Unfortunately, they do not—unfortunately for themselves and unfortunately for the profession. What would you think of a doctor who would charge \$3 for a complicated operation, when you knew that some other doctors charge \$5,000 for the same thing? I personally should not trust myself in his care. And still, there are artists who, after having studied for ten or more years, at a sacrifice of everything, will sing a big oratorio part or play a concerto (often after traveling several hundred miles) for their expenses, or what is worse, for less than \$30 and more often for \$25. And how do they explain this degrading business policy? Always by saying, "I must make my reputation" or "I want an appearance." There is something in that if done for one season; but I know artists who have been doing this sort of thing for the last twenty-five years and are forced to do it, because an artist who for several seasons requires an introduction to the musical public and

private society is not good enough to make an "instantaneous" success, and can therefore not become a "drawing card." No manager will take hold of his business affairs, nor will this artist, like so many great ones, become a "protégé" of some wealthy person. This poor, erring soul will remain forever an "appearance" seeker. I could mention the names of any amount of artists who belong to this class.

Kindly remember that in this argument I leave out entirely the financial remuneration of stars the musical firmament who receive exceptionally large sums for their appearances, although a million dollars would not be too much for their divinely inspired performances.

But a poet can be great without being a Goethe or Shakespeare, a pianist can be great without being a Liszt, a composer can be great without being a Beethoven, a singer can be an artist without being a Jenny Lind, or a Patti, and a violinist can be an artist without being a Paganini. Let us leave aside those lights who shine on us once in every hundred years and turn to those we term the "musical profession," men and women more or less talented, who make their living by music.

Your appeal to musicians may yet be on time, although the society parlors and music clubs are well provided by so called artists who sing and play for "tea and cakes," as you lately mentioned in one of your editorials. But it is never too late to mend.

And in this connection permit me to make a little suggestion. First of all, refuse dealings with such managers as ruin prices, in order to shake hands with society women, musical directors and artists. There are enough managers who know how an artist should be paid.

Second. Next, refuse to deal with such musical directors of clubs and festivals who, though themselves musicians, drag the interest of their artist fellows in the mud in the excitement of conducting. There are plenty of conductors who know how an artist should be paid. Go to those.

Third. Next, refuse social introductions to millionaires who entertain their friends with your life work, and then invite you for refreshments. There are many society women who pay well for artists' services and who unselfishly promote the art and artist. Go to that splendid type of women.

Fourth. In connection with this last statement I would like to mention an absolute fact. In our great city there is a club, which meets in one of the best hotels. It is a musical club, and the president of this club has issued a proclamation that no members of Jewish faith can be admitted, although the club is named after one of the greatest composers, of the Jewish faith. And even the name of that said president sounds decidedly Jewish. This club is carried on at an enormous expense, and everything is paid for except the assisting artists, who are very seldom paid for. There are lots of other clubs which promote the art of music, and yet pay for their interpreters, the artists.

It is safe to say that if matters continue on the present scale, the musical profession will be an "art," pure and simple, without a ghost of a chance for artists to make their living out of it. Only a few of us now sustain the dignity of one of the noblest professions, by demanding a dignified price for our work, so long as it is necessary for us (unfortunately enough) to barter what we cherish for the means with which to feed and clothe ourselves and our own.

Sincerely yours,

HANS KRONOLD.



RUDOLF PRÖLL
As Don Juan.



RUDOLF PRÖLL
As Hans Sachs.



RUDOLF PRÖLL
As William Tell.



RUDOLF PRÖLL
As Wolan.

Gustav L. Becker will open the eleventh season of lecture musicales with an afternoon reception on November 11, at his home, 1 West 104th street. The list of subjects and the names of some of the assisting artists will then be announced.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

H. Clough-Leigher.

"April Blossoms." (Song.) Miss Feilding Roselle, Lewisburg, Pa.
"O Heart of Mine." (Song.) Mr. Frederick R. Davis, Philadelphia, Pa.

Mabel W. Daniels.

"Could I Catch the Wayward Breeze." (Song.) Mr. Paul McCarty, Grand Rapids, Mich.
"Could I Catch the Wayward Breeze." (Song.) Miss Edith R. Chapman, Manchester, Mass.
"Could I Catch the Wayward Breeze." (Song.) Miss Edith R. Chapman, Plymouth, Mass.
"Could I Catch the Wayward Breeze." (Song.) Miss Edith R. Chapman, Prout's Neck, Me.
"Before the King." (Song.) Miss Leola Spofford Stone, San Francisco, Cal.

Charles Dennee.

"Sleep Little Baby of Mine." (Song.) Mr. Chris Anderson, Davenport, Ia.
"Sleep Little Baby of Mine." (Song.) Miss Marilla Beatty, Chicago, Ill.
"The Thought of You." (Song.) Miss Bessie Lindley, Grand Rapids, Mich.
"The Tryst." (Song.) Mrs. Byron A. Gregory, Dubuque, Ia.
"My Love's Jewels." (Song.) Miss Hallie Gilbert Foster, Salt Lake City, Utah.
"O Moment That I Bless." (Duet.) Miss Marie Allen, Mr. F. M. Marston, Wellfleet, Mass.
"At One Look of Love From Thee." (Song.) Mr. F. M. Marston, Wellfleet, Mass.

Henry M. Dunham.

Op. 16, Second Sonata in F Minor. (Organ.) Mr. Ernst Isler, Zurich, Switzerland.

Arthur Foote.

An Irish Folksong. Miss Feilding Roselle, Lewisburg, Pa.
"O Swallow Flying South." (Song.) Miss Camille Frank, San Francisco, Cal.
"Constancy." (Song.) Mr. Stanley Adams, London, England.
"Southern Lullaby." (Song.) Mr. Stanley Adams, London, England.
"When Icicles Hang by the Wall." (Song.) Mr. Ralph Olsen, Boston, Mass.
Suite in D. (Organ.) Dr. Geo. W. Andrews, Oberlin, Ohio.

Adolf Frey.

"A Mother's Lullaby." (Song.) Miss Feilding Roselle, Lewisburg, Pa.
"A Mother's Lullaby." (Song.) Miss Feilding Roselle, Chambersburg, Pa.
"And Love Means You." (Song.) Mr. Paul McCarty, Grand Rapids, Mich.
"O Knight if Thou a Lady Hast." (Song.) Prof. Harold L. Butler, Syracuse, N. Y.
"A Message." (Song.) Miss Sadie B. Kinsey, Grand Rapids, Mich.
"Adoration." (Song.) Mr. F. M. Marston, Wellfleet, Mass.

B. O. Klein.

"Night on the Rhine," from Album Poetique, op. 40. (Piano.) Mr. George Schneider, Cincinnati, Ohio.
"Angelus," from Album Poetique, op. 40. (Piano.) Mr. George Schneider, Cincinnati, Ohio.
Slavonian Cradle Song, from Album Poetique, op. 40. (Piano.) Mr. George Schneider, Cincinnati, Ohio.
Capriccio, from Album Poetique, op. 40. (Piano.) Mr. George Schneider, Cincinnati, Ohio.

Frank Lynes.

"Spring Song." (Song.) Mrs. Mabel Wagner-Shank, Des Moines, Ia.
"Spring Song." (Song.) Miss Lelia Foster, Utica, N. Y.
"Go Make Thy Garden Fair." (Song.) Mr. William F. Bentley, Galesburg, Ill.
"Go Make Thy Garden Fair." (Song.) Mr. Harry Parmalee, Boston, Mass.
"So Live Today." (Song.) Mr. Harry Parmalee, Boston, Mass.
"So Live Today." (Song.) Mr. William F. Bentley, Galesburg, Ill.
"Sweetheart, Sigh No More." (Song.) Miss Pearl Lamb, Boston, Mass.
"Sweetheart, Sigh No More." (Song.) Mrs. T. E. Blake, Cambridge, Mass.
"The Earth Is the Lord's." (Song.) Prof. Harold L. Butler, Syracuse, N. Y.
"The Earth Is the Lord's." (Song.) Miss Margaretha Scofield, Wellfleet, Mass.
"Roses." (Song.) Miss Margaretha Scofield, Wellfleet, Mass.
"Remember Now Thy Creator." (Song.) Mrs. F. O. Davis, Des Moines, Ia.
"If All the Dreams We Dream." (Song.) Mr. F. M. Marston, Wellfleet, Mass.
"O Come to Me, Mavourneen." (Song.) Mr. Harry E. Goodhue, Boston, Mass.
"June Roses." Mr. Harry E. Goodhue, Boston, Mass.

Edna R. Park.

"How Long and Dreary Is the Night." (Song.) Miss Feilding Roselle, Chambersburg, Pa.
"A Memory." (Song.) Mrs. Frederick Belknap, Grand Rapids, Mich.
"A Memory." (Song.) Miss Grace Longley, The Weirs, N. H.
"Rainbows." (Song.) Miss Ernestine Harding, Milford, Mass.
"Rainbows." (Song.) Miss Ernestine Harding, Ipswich, Mass.

Charles P. Scott.

"Only a Ribbon." Miss Katherine Patricia Scully, Boston, Mass.
"Only a Ribbon." Mr. F. M. Marston, Wellfleet, Mass.
"Out of the Long Ago." (Song.) Mr. Augustus H. Swan, Newport, R. I.

Program of Lecture-Song Recital and Music Interpretation by Albert Gerard-Thiers.

My Garden. Margaret Ruthven Lang
A Thought. Margaret Ruthven Lang
I'm Wearin' Awa'. Arthur Foote
Constancy. Arthur Foote
Forever and a Day. Henry K. Hadley
In the Dark. M. W. Daniels
With a Rose. At Christmas. Edna Rosalind Park
Five Little White Heads. J. W. Bischoff
Spanish Romance. Frank E. Sawyer
Enchantment. H. Clough-Leigher
Absent. John W. Metcalf
O Knight! If Thou a Lady Hast. Adolf Frey
The Year's at the Spring. Mrs. H. H. A. Beach

M. B. de Bor's Recital.

A N attractive program was presented by M. B. de Bor, baritone, with the assistance of the Misses Pallavicini and Rose Kantrovitz, soprano, in his Carnegie Hall studios, on Wednesday evening of last week. Miss Kantrovitz, who is a promising pupil of Mr. de Bor, sang the Cavatina from Gounod's "Queen of Sheba," and "All Stella Confidante," by Robandi, the latter being given with violin obligato. Mr. de Bor's rich voice was heard to advantage in an aria from Massenet's "Il Redi Lahore," Marcus Longo's new composition, "Le Soir," Hauptman's "Sea Voyage," and Gounod's "Barcarola." Clotilde Pallavicini, pianist, played Chopin's "Ballade," and Elisena Pallavicini, the violinist, interpreted artistically Paganini's "Saltarello," and De Beriot's sixth concerto. Marie Nicoll and Miss Royd were admirable accompanists.

Gerardy was scheduled to open his tour at Indianapolis on November 7.

Mme. Nordica is the only singer at the Opera who has subscribed for a parterre box this season.

Musical Briefs.

Aptommas, the harpist, gave a recital in the Genealogical Hall, 226 West Fifty-eighth street. It was well attended by admirers of this performer.

Maud Daniel will present Eugenie Wehrmann at piano recital in the Red Salon of the Hotel Imperial, Tuesday evening, November 14.

"La Perugina," a new four-act opera by Mascheroni, will soon have its first production at the Teatro Costanzi in Rome.

Wildenbruch's play, "Songs of Euripides," with incidental music by Max Vogrich, will be produced in Weimar, on November 14.

Ingeborg von Bronsart's opera "Hiarne" has been accepted for production by the Dressau Opera.

Frieda Stender sings this week at Poughkeepsie, Montreal and Quebec, and next week at Providence.

Elise Lehrenkrauss, who has been studying with Mrs. Kurth-Sieber for the past two years, has been accepted in the opera class in the Master School of Music, Brooklyn, of which Mme. Jaeger is head vocal instructor. This class is on the same plane as the Metropolitan Opera class, in which only well developed voices are chosen as candidates for an operatic career. Mrs. Kurth-Sieber is preparing other pupils for this class as well as for careers in comic opera and professional concert and oratorio singing at her Brooklyn studios, 34 Plaza street.

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Articci, Basso, and
Vassani, Contralto

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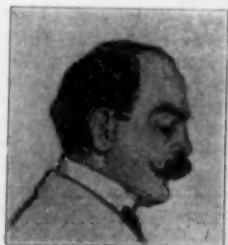
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R. E. JOHNSTON

St. James Building, New York City

What the Jury Thinks.



Concert by Minnie Coons.

New-Yorker Staats-Zeitung

She soon made it clear that she has learned much more than most other pianists of her age.

The New York Times.

She can sing a cantabile melody with some warmth.

The Evening Telegram

She has genuine musicianly feeling.

New-Yorker Staats-Zeitung

Her fingers and wrists work with astonishing ease.

THE NEW YORK HERALD
She showed considerable technical powers.

New-Yorker Staats-Zeitung

Technically, she is able to do everything demanded of a modern pianist.

New-Yorker Staats-Zeitung

She has a refined appreciation of tonal color.

The Evening Post.

She played the Bach-Liszt fugue clearly and kept up the pace well.

New-Yorker Staats-Zeitung

She is not yet ripe enough to challenge comparison with such artists as usually purvey to the entertainment of persons who love pianoforte music.

THE BROOKLYN DAILY EAGLE

Her playing lacks warmth.

The Sun.

Of musical intelligence there was no evidence whatever.

The New York Times.

Her playing of passage work is often crude and uneven.

The Sun.

Her scale playing was uneven and uncertain.

The New York Times.

Her technical powers are as yet insufficiently developed.

THE BROOKLYN DAILY EAGLE

Her playing lacks color.

The New York Press

The Bach-Liszt number was beyond the compass of her strength.

The Evening Telegram

Beethoven and Weber were rendered with considerable authority.

New-Yorker Staats-Zeitung

She has musical and interpretative taste. . . . She is undeniably musical.

The New York Press

Miss Coons is well equipped technically.

The Evening Post.

She lacks the maturity to do complete justice to such music.

The New York Times.

She has only a feeble and uncertain grasp on the intellectual and artistic significance of Beethoven, Bach and Chopin.

The Sun.

She did not display even a sufficient command of elementary technic.

The Calvo Concert.

THE NEW YORK HERALD

Especially delightful in her high flights was the ease with which she sustained the upper notes.

The Evening Post.

Infinite art was shown in the management of her voice in the David air with flute obligato.

THE NEW YORK HERALD

. . . Bouxmann, a barytone with a good voice.

THE NEW YORK HERALD

It was a notable welcome . . . the big audience greeted her enthusiastically . . . it almost rose at her.

New-Yorker Staats-Zeitung

In the extremely acute notes she issued the familiar old counterfeits.

New-Yorker Staats-Zeitung

In the florid piece from David's "Perle de Bresil" she seemed ever and anon on the verge of vocal collapse.

New-Yorker Staats-Zeitung

. . . the rough voiced basso, Bouxmann.

The New York Times.

That there was much enthusiasm over the singer and her doings could not truthfully be said.

The Evening Post.

There were enough admirers present to fill the hall completely.

THE NEW YORK HERALD

Her voice had all its old liquid quality, its freshness and its flexibility.

The New York Times.

The striking air from Berlioz's "Damnation of Faust" was the one number of her program most eminently fitted for her . . . she revealed its true value and meaning.

New-Yorker Staats-Zeitung

In her cadenzas with the flute, her voice was simply delicious.

The New York Times.

Von Norden, tenor, with an agreeable voice.

The Evening Post.

She was the same great vocal artist whom the most fastidious musical epicures have so long adored.

The Evening Telegram

M. Bouxmann in tone and technic resembles Plançon to a remarkable degree.

New-Yorker Staats-Zeitung

The audience did not crowd the hall.

The New York Times.

It was plain at the outset that she was suffering from some disability . . .

New-Yorker Staats-Zeitung

In "La Damnation de Faust" . . . her besetting sin of false intonation because of unnecessarily forced tone production stood in the way, interfered . . .

The New York Times.

Some of the cadenzas she left out.

New-Yorker Staats-Zeitung

The infantile tenor, Von Norden . . .

The Sun.

The remnants of a once beautiful voice were exhibited in the singer's delivery.

The Sun.

M. Bouxmann, a basso with a deep, dark method into which all melody sank as into an abysmal tomb.

COLUMBUS.

COLUMBUS, Ohio, November 3, 1905.

THE first concert for the week will be a violin recital by Marie Nichols, in the Goodale Street Auditorium. Nichols is presented by the Women's Music Club. Isabelle Moore is the accompanist.

Ned Lee Reese, a young Columbus composer, has just brought out a pretty new song, entitled "Memories." Mr. Reese is a rising musician, who is ambitious to do meritorious work. Maxwell of New York, is his publisher.

Mrs. Wilbur Thoburn Mills gives a complimentary organ recital Thursday evening in Broad Street Methodist Church. The assisting vocalist will be Carolyn M. Haynes, soprano.

Wanda Fallett Granger and Cecil Fanning gave a charming duet and song recital Tuesday evening in the Turpin studio.

Grace Hamilton Morrey will introduce several novelties in the program at her piano recital on the 20th.

Liszt's "Mazeppa" Spasalizio (The Nuptials) from Liszt's "Annees de Pelerinage" are chief among the rarely played numbers.

William Harper, a basso from New York, stopped off in Columbus for a few hours en route to St. Louis. The officers of the Columbus Oratorio Society took this opportunity to hear him sing, and made him a guest of honor at a dinner afterward.

Central Presbyterian Church has inaugurated a series of monthly organ recitals.

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OTIE CHEW IS HERE.

OTIE CHEW, the English violinist, is in our midst.

She was one of the coterie of musicians who experienced an unusually rough voyage on the Kaiser Wilhelm II, which steamed into port late Wednesday evening of last week. In spite of the tired feeling that is the after effect of seasickness, the following morning wasn't far advanced before Miss Chew was "seeing New York" by means of a cab ride down Fifth avenue. Upon her return from this trip with rosy cheeks and sparkling eyes, a MUSICAL COURIER representative found her fairly beaming with happiness, in her apartments at the Majestic Hotel.

"Oh! how that glorious ride through the park with its wonderfully beautiful autumn coloring and bracing air has rejuvenated me," said Miss Chew, in explanation of her fine spirits. "In all my years of travel, I never had anything remind me so strongly of sunny Italy as did that revivifying sunlight, which streamed into the cab upon us. The Fifth avenue mansions of such varied architecture seemed so interesting, and even the massive business buildings—especially the Flatiron—were attractive. The aspect of bustle and activity notable in all the well dressed pedestrians all along the avenue made one feel at home and joyous with life. It made me forget my dispiriting attack of mal de mer, when the Kaiser Wilhelm II was buffeted by gales and thickly blanketed by fog nearly all of the six days' trip across the ocean."

"The glowing manner in which you give color to your experiences suggests that you possess some skill as a painter," ventured the interviewer.

"No," replied Miss Chew, "I do not paint, but I am extraordinarily susceptible to color. I believe that musicians must have color, not only in their playing to be real artists, but must also have it mean something to them in their daily life. To me color means a great deal. When practicing I carry it so far as to wear a restful yellow gown when I devote my hours to Brahms. I like pink for Mendelssohn's light, shimmering melodies, and white best suits the serene purity of Bach. For Mozart the early period gowns, à la Pompadour, seem most appropriate."

"A violinist, like an artist painting a picture, must have a good idea of color to satisfactorily interpret the composer's ideal. The early struggles of the violinist also resemble the painter's efforts with its hours of striving to get the right effects. The painter may suddenly have the inspiration come to the end of his brush to be placed permanently on the canvas. That is his triumph. The musician also obtains her inspiration similarly, but it must be retained in the memory for constant repetition, which makes it a continuous task for each performance. The compositions always remain as the master penned them. It is the player who gives them heart and comfort, or darkness and confusion; therefore, an essential ingredient in a violinist is the knowledge of color."

"I do not wish to appear pedantic, but I think the work of the violinist might be said to be the ability to translate, define, and intensify the meaning of the composer. If the player has not a true instinct for color, the many subtleties in some pieces that the author intended to convey are not grasped by the player and so are lost by the auditors."

"Do you know that you are considered a heroine by the Kaiser Wilhelm's passengers for getting out of a sick bed to play in the ship's concert?" asked the scribe.

"No, indeed," replied Miss Chew with a blush, "there was nothing heroic about it. I admit I felt weak, but when I learned that only two other musicians on board were available, I thought it would be too bad that such a fund which benefits the widows and orphans of sailors should not have my co-operation. Madame Galski and Willem Mengelberg were also enthusiastic and Mr. Lauweryns, my accompanist, joined us in arranging the program, as follows:"

Overture, Mignon	Orchestra
Otie Chew, violinist, accompanied by Georges Lauweryns, pianist.	
Sonata in A	Handel
Widmung	Schumann
Aus Meinen Grossen Schmerzen	Franz
Liebschen Ist Da	Franz
Irish Folk Song	A. Foote
Valse Amoureuse	Orchestra
Madame Galski, accompanied by Willem Mengelberg.	
La Cygne	Saint-Saëns
Minuet	Mozart
Otie Chew.	
Spring Song	O. Weil
Madame Galski, with obligato by Otie Chew.	

"Then, too, it was a pleasure for me to again play my Stradivarius. You know I have two superb violins; my first Strad, which I have played for years, is most suited for ensemble work, so when Miss Webb procured another for me that seems to be a trifle sweeter in tone, I at once chose it for solos. I will play it here in New York for the first time in public. I was very fortunate in obtaining it from a family in Germany who had it in their possession for eighty years. It is undoubtedly a 1723 instrument. I also possess two very fine bows, a Tourte and a Peccate. They were selected for me by W. H. Hammig, of Berlin."

"From my earliest childhood I had a love for music, which was probably first inspired when I attended the services in the church of which my father was the rector in England. I was stirred by the choir singing and the pealing organ, but the first sound of a violin impressed me so that it was a happy day for me when I was given my 'baby violin.'"

"Although I might have been hailed as a child prodigy, I escaped that epoch, for which I am truly thankful, as I do not approve of prodigies. Only years of study can help one to realize ambitions, and there is not much to be expected of half finished players."

"I always dread to be taken for a girl of the prodigy class. I have been out of my teens for several years, and attribute what I have accomplished already as explicable by reason of my having begun my studies when very young."

"What probably influenced me most in going in for sonatas and concertos, which some persons class as somewhat severe and difficult, is the fact that I made a long study of orchestra and chamber music. It was a very practical study as I worked my way up to first violin in one of the best orchestras in London. This playing gave me a great liking for chamber music, for, as everyone knows, the old composers wrote these works in an informal way, generally performing them with piano and violin when their musical friends would drop in to chat and play a little."

"Orchestral music is very popular abroad, and in both London and Berlin orchestras are becoming as frequent as berries in summer time. In the latter city this plentiful supply of good music is what gives the atmosphere necessary to students. The music students seem to eat, drink and sleep music. One can hear its concertos and sonatas played there every night. This gives students a knowledge of interpretation. I think orchestra music also gives one a well rounded musical education. Berlin might be aptly termed a city of music, as everybody there seems to be a music lover, and every man and woman in the audiences at concerts is a critic, and usually a well informed one at that."

"My repertoire includes numerous concertos, but my favorites are: Bach's concerto, E major; Mozart's concerto, A major, No. 5; Brahms' concerto, op. 77; Mendelssohn's concerto, op. 64, and C. Sinding's concerto, A major, No. 1. Of the sonatas, I prefer to play Bach's sonata, A major; Beethoven's sonata, C minor, op. 130, No. 2; Brahms' sonata, G major, op. 78, and the D minor sonata, op. 108, and César Franck's sonata, A major. Two sonatas which I believe to be new for America, are Locatelli's "Sonata di Camera" and Handel's sonata in A major. For violin alone I also play Bach's E major sonata."

"Other favorite selections of mine are Saint-Saëns' 'Caprice Andalouse,' Beethoven's romance in F, Goldmark's aria from concerto, op. 28. Hungarian dances by Brahms-Joachim, Bach's aria on G string, and Sinding's romance. Another new piece will be the Humoresque, by Georges Lauweryns, of Brussels. Mr. Lauweryns, by the way, is my accompanist for my American tour, and he is one of the best I ever played with."

"The fact of having such a skillful artist to aid me, and also of having such a kind and thoughtful manager as Mary L. Webb, quite overwhelms me with happiness."

"Miss Webb's consideration for me in everything connected with my work and personal welfare, makes me feel that I can never do too much to try to surpass her expectations, and so show my gratitude."

"I always practice ardently when rested from my travels, and tomorrow I begin my hard grinds for my concerts with the Philharmonic Orchestra in Carnegie Hall, next Friday afternoon and Saturday evening (November 10 and 11), when the Brahms' concerto for violin, Schumann's symphony in D minor, and Richard Strauss's 'Ein Heldenleben,' will comprise the program."

The youngest of many competitors in 1891, Miss Chew won an open scholarship of the Royal College of Music, London, where she continued her violin study under Richard Gompertz, a pupil of Joachim; together with harmony, counterpoint, piano, orchestral and chamber music from other masters of the college.

Leaving the Royal College in 1898, she became a private pupil of Prof. Emile Sauret. The intervening time after leaving him, and until her introduction to the great master, Joachim, in Berlin, was consumed in extensive travel and earnest study. Joachim, with whom she spent six months as a privileged pupil, pronounced her a thorough artist—with heart, head and fingers attuned, whose perfect technic foretold for her a brilliant future.

This also was the verdict of Eugene Ysaye, before whom she played in Belgium by special request, and of Emil Sauer, who had heard her several years before.

Otie Chew's professional debut was made in Berlin, October 17, 1903, in a concert with the Philharmonic Orchestra under Riebeck, when she played the Bach E dur concerto, and the Mendelssohn, receiving instantaneous recognition from press and public.

Florence Austin, the violinist, has a class of pupils at Vassar College this season, which will occupy most of her time outside of her concert engagements.

Musical People.

Wilkesbarre, Pa.—Henry S. Fry, organist of Holy Trinity Chapel, Philadelphia, gave a recital in the First Presbyterian Church with the assistance of F. N. Wiest, cornetist, and Bessie Lane Shepherd, soprano.

Goshen, Ind.—At the Woman's Musical Club recital in Calanthe Hall the soloists were: Grace Crowell, soprano; Florence Reynolds, soprano; Mrs. Thornton Snell, mezzo-soprano; Jacob Wayer, 'cellist; Jessie McDonald, pianist; Guy Danaman, violinist; Lamar Croop, tenor; Beatrice Hubbell Plummer, contralto, and Miss Gronert, accompanist.

Louisville, Ky.—R. Gratz Cox, the new musical director of the First Christian Church, has formed an orchestra of twenty players for the Sunday school services. This orchestra will also be used for recitals.

Des Moines, Ia.—Dora Eaton, formerly of Pittsburg, Pa., who is now connected with the Des Moines Conservatory of Music, sang for pupils of the Capital Park High School on its opening day. May van Dyke was the accompanist.

Lockhaven, Pa.—Eighteen pupils of Anna Schadt gave a piano recital in her residence studio on North Jones street.

Davenport, Ia.—Vocal and instrumental pupils of Mrs. James A. Skelly entertained a large gathering of G. A. R. members in the Town Hall. Lulu Beck, Edna Schick, Marie Quinn, Hildegard Skelly, Jessie Stillwog, Martha Neilson, Monica Houar, Sadie Crowley, Viola Hunt, Grace Healey, Neoma Detlefs, Josie Larson, Lorina Murray, Edna Gustafson, Alice Einfeldt, May Boetcher and Sadie Bleakley were soloists.

Akron, Ohio.—Mrs. Spillman Riggs has resigned the presidency of the Tuesday Musical Club, of Akron, on account of her removal to Chicago, where she has her residence-studio at 1641 Sheridan road. The new president of the Tuesday Club is Mrs. E. P. Otis, of Akron.

Troy, N. Y.—James McLaughlin, Jr., lectured on "Concertos" before the students of the Troy Conservatory of Music. Instrumental solos were played by the Misses Neilson, Jeffreys and Mooney. Mayme Haynes and Martin Looney were the vocal soloists.

Fulton, N. Y.—Mrs. J. F. Schofield's pupils were heard in a vocal and piano recital in Tucker's Hall. The young singers were Nina Blake, Vivian Caffrey, Ruth Cox, Ruth Aileen Gifford, Amelia Rolfe and Esther Johnson. Piano solos were played by Ethel Knapp, Hilda Fischer, Neva Palmer, Fred Gillard, Muriel Pierce, Carrie Wilcox, Helen Kirkby, Eva Wilcox and Ethel Dann.

Madison, Wis.—Genevieve Church Smith, soprano, who recently returned from her studies in Paris, gave a song recital in Library Hall. Her program included groups of German, French and English songs. Alice S. Regan was the accompanist.

Allentown, Pa.—H. S. Schweitzer, organist, gave a recital in the M. E. Church, of South Bethlehem. Mr. Schweitzer was a pupil of Dr. J. Fred Wolfe and took a post-graduate course in William C. Carl's Guilman Organ School, of New York.

Reading, Pa.—A piano recital by Anna Long and her pupil, Rhoda Weidman, was well attended. Classical duets and solos made up their program.

Montclair, N. J.—Mark Andrews gave an organ recital in St. Luke's P. E. Church. He was assisted by the male quartet, consisting of Messrs. Noble, Cameron, Stanley and Gibson. Mr. Andrews' selections were by Guilman, Elgar, Tchaikowsky, King Hall and Weber.

South Kingstown, R. I.—The Narragansett Choral Society has chosen Rowland G. Hazard as president, John R. Carpenter secretary and Frederick A. Brown manager.

Scranton, Pa.—At the last meeting of the Zion Choral Society the following officers were elected: John Greiner, Jr., president; Herman Dornheim, vice president; Edward Muller, treasurer; Bertha A. Steffen, secretary, and Paul Musaeus, director. Albin Korn was chosen as accompanist. The society has seventy members.

Sioux City, Ia.—Gertrude Mather, violinist, and Miss B. L. Bunting, soprano, opened the first of a series of faculty concerts in the Conservatory of Music at Morningside.

Benton Harbor, Mich.—Flossie Scherer, Norma Schwen-dener, Warren Scherer, Stanley Stock, Charlotte Minch, Fae Holt, Florence Weimer, Leslie Scherer and Florence Jordan, pupils of the Denton Harbor Music School, gave their first recital of the season before a large audience.

Clayville, N. Y.—Lillian Crommie gave a song recital in Union Hall. Her program included English, French and German songs.

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JENNIE HALL-BUCKHOUT, who possesses one of the richest dramatic soprano voices in the concert field, is to be actively engaged in oratorio and other



JENNIE HALL-BUCKHOUT.

musical events this season. Some years ago when known as Jennie Hall, her fresh, sweet voice was the means of placing her in the front rank of our young American singers. When her popularity was at its zenith, however, she entered the state of matrimony and decided to retire from public performance, despite the fact that numerous tempting engagements were offered her for a tour of England. Now that she has resumed concert work, a trip to London for recitals is in contemplation for next summer. It was prophesied formerly that greater fame was in store for this singer when her art should have time to mature, so that greater things are expected of the Hall-Buckhout of today—and from all accounts of her recent singing her admirers will not be disappointed.

Mrs. Buckhout is a magnetic singer. Her stage presence and personality charm, and so audiences will find her irresistible. As a singer she has mastered the difficulties of her art. Today listeners could speak only in praise of her technic and method.

Mrs. Buckhout, like all profound artists, loves oratorio, and it is in this field that she will be in demand. It is in the larger works where her superb singing will commend her to the musical directors of choral clubs. Her repertory is large. Mrs. Buckhout has retained during the few years of her retirement from public singing, her place as solo soprano in the choir of Holy Trinity Protestant Episcopal Church, New York. In this church Mrs. Buckhout has endeared herself to communicants and members of the congregation by the devotional quality of her singing.

Last month Mrs. Buckhout sang at musicales in Poughkeepsie and Bronxville, N. Y.; at Paterson and Plainfield, N. J. Her November and December engagements will call her to Worcester, Mass.; to Washington, D. C.; to Baltimore, Md.; to Richmond, Va.; to Buffalo, Syracuse, Port Henry, Yonkers and Brooklyn, N. Y. As the season advances, Mrs. Buckhout will be heard in New England and Canada. A Western tour is being arranged for the spring. Besides the visit to Virginia, already mentioned, Mrs. Buckhout is to make appearances in other Southern cities.

WILLIAM R. HEARST'S CONCERT

WILLIAM RANDOLPH HEARST, the candidate for Mayor of New York on the Municipal Ownership ticket, invited the people of New York to attend a grand concert in Madison Square Garden Sunday night. The people were invited to come without money and without price, and they flocked there by the tens of thousands. This is no exaggeration. The concert was announced to begin at 7 o'clock, and at quarter past 6, when a representative of THE MUSICAL COURIER was admitted at the boxholders' entrance on Twenty-seventh street, the line of people on the Fourth avenue side extended up to Twenty-ninth street, and the Garden was crowded to its capacity. At 7 o'clock all persons holding box seats and reserved seats who failed to reach the hall at that hour were unable to secure any places at all, for it was a people's affair and the managers invited standees to take any unoccupied seats.

An orchestra of 120 men, under Nahán Franko's leadership, aroused great enthusiasm when they played Sousa's "Stars and Stripes Forever." When that great audience, led by Mr. Franko, sang "My Country, 'Tis of Thee" the swell of sound shook the walls, and if by chance any curious plutocrat had been admitted into the building he would have witnessed a sight that was thrilling in its patriotism. The overture to "Rienzi" aroused a tumult that bewildered even the musical director. The entry of Mr. Hearst into the Garden recalled scenes which have not been witnessed since the patriots in Colonial times defied the King and his hirelings in their outbursts for liberty. The vast Garden never opened its doors to such a throng. Naturally, the clamor for admittance had to be denied to tens of thousands, and this on the outside may have created some disturbance, but inside the people were as orderly as could be

expected in the white heat of enthusiasm over the presence of Mr. Hearst, Mr. Ford, Mr. Stokes and the other favorites on the ticket.

Madison Square Garden is too vast an auditorium for vocal soloists and speakers. Strange as it may seem, the only voice that carried to the farther ends of the building was the clear, penetrating speaking organ of Harriet Stanton Blatch (daughter of the late Elizabeth Cady Stanton), the only woman orator of the occasion. Mrs. Blatch has inherited her mother's eloquence and magnetism, and her address was the one number of the evening not interrupted by applause for candidates. In other words, Mrs. Blatch held the attention of every auditor by the force of her delivery and the refined womanliness that impressed favorably even those men who object to women meddling in politics. Mrs. Blatch received several rounds of cheers at the conclusion of her appeal.

With few exceptions the daily papers neglected to publish the following words of encouragement from the reform Mayor of Philadelphia:

PHILADELPHIA, Pa., November 3, 1905.

To the President of the Municipal Reform Alliance:

I regret exceedingly that, owing to pressing engagements here, I cannot accept your kind invitation to be present at your civic mass meeting on Sunday night. I wish you every success in the splendid efforts being made for honest government.

JOHN WEAVER.

After the chairman read Mayor Weaver's letter another whirlwind shook the building. An item which the daily press ignored was the fact that Hamilton Holt, one of the speakers, is the editor of the Independent, a journal that has always stood for civic righteousness.

This was the order of the program:

Stars and Stripes Forever.....	Sousa
Meeting called to order by Col. Ambrose C. Dunn, president of the Municipal Reform Alliance.	
My Country, 'Tis of Thee.	
Address by Mrs. Harriet Stanton Blatch.	
Overture, Rienzi.....	Wagner
Song aria from Pre aux Clercs.....	Herold
Estelle Liebling, soprano.	
Address by John DeWitt Warner.	
Star Spangled Banner.	
The Admiral's Flag (New).....	Fuel
(First Time in America.)	
Violin solo, Largo.....	Handel
Nahan Franko.	
Rhapsody No. 2.....	Liszt
Cornet solo, Inflammatus, from Stabat Mater.....	Rossini
Herbert Clark.	
Siamese Patrol (New).....	Lincke
(First time in America.)	
Address by Hamilton Holt.	
Grand American Fantasy.	

A Faculty Concert.

THE first concert and reception given by the faculty of the New York Institute of Music took place Friday evening of last week in the parlors of the institute, 500 West End avenue. A very fashionable and intellectual assemblage of music lovers attended the entertainment and enjoyed it keenly. Bessie Clay, the president of the institute, welcomed the guests and made them feel at home. Felix Heink, the head of the department of interpretation, made a short address before the musical program was begun. He spoke of the work which Miss Clay had done as an educator and outlined her plans for the future. Mr. Heink said that this concert would be followed by one every week during the scholastic season.

Pietro Florida, head of the piano department, gave evidence of his ability as a pianist and composer. He played a group of his own compositions, and Thalberg's arrangement of serenade and minuet from "Don Juan," and made a most favorable impression upon the audience. That Florida is an artist there can be no doubt.

Victor Zúdo, one of the assistants to Carl Venth in the violin department, played several selections and greatly pleased the audience.

Edwin Wilson and M. M. Johnston sang several songs agreeably.

Madame Van Duyn, of the vocal department, who was on the program for a group of songs, was indisposed, and her numbers were omitted.

The entertainment proved successful and Miss Clay was congratulated.

Flushing to Repeat Song Cycles.

AS the first of this season's series of concerts arranged for November 15, by the Flushing (L. I.) Choral Society, the members have decided to repeat the program that was given at their last June concert. The song cycles of "Fair Ellen" and "Erl King," together with some shorter pieces, will be sung by the same artists taking part in the other affair. They are Claude Cunningham, baritone; Miss Judd, contralto, and Mrs. Johns, soprano. Walter L. Bogert, conductor of the society, was pleased with the idea of repeating the former program, as it reflected great credit upon his choice of the artists and presentation of the cycles.

Enrico Duzenski is decidedly active with his vocal pupils in his residence studio, at 145 East Eighty-third street.

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London Daily Mail says: "An artist rare even in these days of wondrous exultants."

London Times says: "Marie Hall again touched on the poles of her instrument's possibilities with magnificent authority and magnificent powers. Her playing of 'Bach's Concerto in E' and Corelli's 'La Folia' was as admirable as a blameless technic, unalloyed purity of tone, fine taste and sympathy could make it."

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"Veronique" as an example of ideal comic opera has set a standard for this season at the Broadway Theatre that will not be easy of approach for coming productions. It far surpasses anything that our perfidious Albion cousins have ever extracted from Gallic sources and later on perpetrated upon America. When George Edwards launched his "Duchess of Dantzig" upon Broadway last season there was a gasp of surprise from the average comic opera goer. Something as light witted, frothy and ridiculous as his earlier plays had been expected. Much of the success of her ladyship, however, had been attributed to Evie Greene's vocal and dramatic ability and the cast of English singers.

With "Veronique," however, he brings us a comic opera that can stand on its own merits. Its high class musicianly score contains several charming melodies. Messenger's orchestrations attract and hold without any undue clanging of cymbals and great blowing of trumpets.

The title role was admirably sung by Ruth Vincent, who was heard here two years ago in "The Medal and the Maid." The opposite part of Florestan de Valiancourt was sung by Lawrence Rea, a young American who sang in "The Duchess of Dantzig" last season. John Le Hay, a clever comedian, took the character of M. Coquenard, and Kittie Gordon that of Madame Coquenard. Other principals, widely known on the London stage, were Miss Valli-Valli, Ruby Delmar, Ralph Nairn, Miss Lena Maitland and Aubrey Fitzgerald.

The action of the opera takes place in Paris, about 1840, and the costumes, which were of that period, were strikingly beautiful. The scenery is also unusually artistic.

"Fritz In Tammany Hall," the comic opera in which Klaw & Erlanger are starring Joseph Cawthorne, has been received with much favor at the Herald Square Theatre. John J. McNally wrote the lyrics, and the music is by William Jerome and Jean Schwartz. The production combines many amusing features.

Mr. Cawthorne's ability as a comedian is not questioned.



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and as Fritz of political persuasion he does not fail to supply enjoyable humor.

Stella Mayhew, as Mrs. Hart-Judson, an Irish widow, who eventually marries Fritz, does splendid work.

Sue Stuart, a metropolitan favorite, is inimitable as Bella McCann, daughter of Pat McCann, a district captain in New York political circles. Miss Stuart shows a fine appreciation of dramatic possibilities and wins well deserved applause.

The songs are numerous and tuneful.

Henry Barnabee is to go at it again and has been induced to take a principal role in the new opera, "Clover-dell," which is soon to be presented in New Haven. It was said last season that the "Sweet Singer of Portsmouth" was down and out, but he seems to know better. The same thing was said of him twenty years ago.

Edna May's great success in "The Catch of the Season" still grows at Daly's Theatre. It is by far the best thing Miss May has ever done, and Charles Frohman has surrounded her with a wonderfully strong company of English comedians and singers.

Sam Bernard in "The Rollicking Girl," with Hattie Williams and the funmakers that have made it famous, have opened their road tour. The organization leaves New York after breaking all records for an all summer attraction.

Cheridah Simpson, who was once a music teacher in Milwaukee, is back again in the comic opera ranks, having joined the "Babes in the Wood" in the role of Robin Hood. Everyone seems to be pleased to see her again in tights, Mary Cahill to the contrary notwithstanding.

"Ho, for Mexico!" is B. C. Whitney's slogan just now. Mr. Whitney is now organizing a special company to invade the Mexican country. He will take a company large enough to give a repertory of such operas as "The Isle of Spice," "Piff, Paff, Pouff," "Show Girl" and "Isle of Bong Bong."

Nettie Black, the comic opera prima donna, who has deserted to vaudeville, has just protected by copyright her original and novel comedietta, entitled "The Auto Girl." It combines monologue and singing and has several striking features which necessitate the introduction of a high power automobile. Miss Black's songs are written expressly and exclusively for her and are so restricted that no other singer can use them. How's that for protection against music pirates?

Adele Ritchie, who headed the list at the Colonial last week, will hereafter on one day each week discard some of her light, catchy songs and try to prove her assertion that vaudeville patrons appreciate classical music. She will sing a program of classical songs, and though it is rather an innovation, Miss Ritchie feels sure of her audiences' approval.

Miss Westervelt in "A Persian Garden."

THE Chicago soprano, Louise St. John Westervelt, appeared as one of the soloists in a production of Liza Mann's "Persian Garden," the concert taking place at Davenport. At Decorah, Ia., she appeared in joint recital with her pupil, the contralto, Ethel Baker. Press notices on the singing were as follows:

Miss Westervelt was in excellent voice and gave evidence of her perfect training by the manner in which she handled her upper pianissimo tones. Her voice is powerful and her tones are rich and full, lacking nothing in sweetness and purity. Miss Westervelt is highly artistic and sings with such sureness that the result can be nothing but pleasing.—Davenport Star.

Miss Westervelt sang the soprano role brilliantly, her strong, sweet, musical voice giving an added charm to the poem. In her solos, "I Sent My Soul Through the Invisible," and "Each Morn a Thousand Roses Bring, You Say," her high notes rang exquisitely clear, bell-like and true.—Davenport Times.

Her voice is a clear, full, sweet soprano, with an apparently easy range up to E above high C, and back of it the art of a thoroughly intelligent and finished musician. It was in the aria from Gounod's "Philemon et Baucis" that Miss Westervelt did some of her best work, though her execution was remarkably even and true throughout the program.—Decorah Republican.

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New York Symphony Orchestra, Chicago, Felix Weingartner, Conductor, Jan. 31
Pittsburg Orchestra, Pittsburg, Feb. 2-3
Boston Symphony Orchestra, Boston, March 23-24

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Chicago.

CHICAGO, November 4, 1905.

THE third program of the Theodore Thomas Orchestra's season, played November 3 and 4, would have been a notable one with only Mr. Stock's reading of the Tchaikowsky "Manfred" symphony, or only with Rudolph Ganz's playing of the Liszt A major concerto. That the audience was permitted to hear also Gilson's "Fanfare Inaugurale" and Berlioz's "Carnaval Romain" was nothing less than a day of good fortune. The Gilson overture, for orchestra and organ, was given by this orchestra in the season of 1906-'07 and its character may be indicated by the assertion that it has rhythmic phrases related to those of Wagner's "Meistersinger" Vorspiel. There is no other relation between the pieces, however, and the suggestion is made simply as a means of identifying the genre in which it belongs. The Tchaikowsky, as presented on this program, had a most impelling interest. As it concerned Mr. Stock, the reading of it brought the fact still further forward that he is in decided sympathy with the program writers of whatever nation. As it concerned the question of composition in general, the lesson was that program-writing is enjoyable music to hear whenever the program is not incompatible with enough thematic treatment to preserve a reasonably dignified balance. The first two movements of this symphony are enrapturing examples in point. It may be still further observed that if ever man wrote absolute music Tchaikowsky did so in the cantabile theme of the second movement, noted in the program as the "Witch's Song." But the splendid impression of these two movements is badly damaged before the close of the third and fourth movements are finally reached. They would be effective if treated at about half their present length, and after the public rehearsal Mr. Stock voiced this to your reviewer in so many words. However, the work had a most impressive reading at his hands. The Berlioz number, which closed the program, was eminently restful in its place and decidedly suited to the psychology of the moment.

As for the Liszt A major concerto, it is with some reluctance that the reviewer admits his failure to feel the value which pianists attach to it in comparison with the one in E flat. Beautiful music certainly, with opportunities, all told, to show every phase of an artist's equipment. The difficulty is that these opportunities are fleeting, passing so kaleidoscopically as to fail of their imprint. Though these may be all perfectly apparent to a pianist and entirely beautiful after closest acquaintance. If the concerto has so much of this character of the passing show it still

furnished the intent observer his opportunity to know what manner of artist Mr. Ganz is. And what manner of artist! A remarkably versatile and free-speaking nature from which music wells everywhere and continually. One of such strength as to show some aspect of grandeur in the slightest phase betimes. What his mechanical equipment is for the expression of his nature implies the entire arsenal of the piano virtuoso. There was fearful rumbling under his master hands whenever octaves, thirds or sixths came into the score. But infinite lightness was just as safely in command when the composition demanded it. All in all his appearance was the occasion of pure delight to all who appreciate one who has reached the heights. The audience demanded an encore and the Liszt sonata "Petrarca" was granted in response. It was splendidly gauged to the occasion and gave the artist a chance which the concerto could not afford to pour out his deep inspirational wealth.

The program for November 10 and 11, with David Bisham as soloist, will bring the following: Brahms' academic "Festival Overture," the Elgar variations for orchestra and organ, the Strauss songs, "Hymnus" and "Pilger's Morgenlied"; introduction to the third act of "Tannhäuser," Schillings' ballad, "Des Hexenlied," for recitation with orchestra, and Liszt's "Tasso, Lamento e trionfo."

The composer recital by Alexander von Fielitz, assisted by the baritone, Hans Schroeder, was presented to a very good audience at the Illinois Theatre, Sunday afternoon, October 29, under the management of the Chicago Bureau Agency of Music. The first public appearance of Mr. von Fielitz had been eagerly awaited by students and musicians of the city, who naturally wished to hear what was the composer's own interpreting conception of works whose beauty had long been recognized. To characterize his style and musical personality briefly, one would say that his desire is toward the refinedly musical rather than the strongly dramatic effects. The source of his inspiration is evidently very warm and deep within, but the temperature seldom rises to the boiling point, and never wells up to the explosive force. The simplicity of the piano scoring of his songs may be considered remarkable for a modern composer who has produced two operas and reached opus numbers up in the eighties. For in the songs in this first Chicago program there were many phrases and periods accompanied simply by chords from the piano. Therefore, it is known that, notwithstanding the continually fine poetic invention, the composer has chosen not to raise the compositions too emphatically to the scale of tone poems for

piano and voice. The whole of the "Eliland" cycle was presented in comparative quiet, and even in the "Anathema" the greater force was left in the vocal part. The simplicity of the "Eliland" setting is almost comparable to Richard Strauss' quiet, melodramatic treatment of Tennyson's "Enoch Arden."

The simple songs presented by Mr. Schroeder and Mr. von Fielitz had a number of gems among them. The "Waldmärchen" contained much invention in keeping with the mysterious atmosphere of the poem. "Vom Berge" was one of the particularly musical ones, though "Die Rache" was a fine rhythmic conception and one of the most mellifluous on the program. "L'Echo" has a weird but strikingly characterful motive for the left hand in the piano score. In "Will Dich lehren was von Liebe" the effect is entrusted very largely to the poem. "Augenblicke," op. 81, is the latest composition represented on the program with the exception of "L'Echo," which is just published, without opus number, by the John Church Company. The former is also heaviest scored for piano. The recital closed with "Sündfluth" from the op. 39. It is a big, beautiful conception which furnished a very suitable ending for the entertainment.

Mr. Schroeder was in fine voice and accomplished remarkable results in the expression of the great range of emotion which the poems and their melodic settings required of him. The sympathetic personality of both the singer and composer added further to the satisfaction the audience was permitted to feel.

The Germania Männerchor, established in 1893, and by far the most important musical organization among the many German societies of Chicago, gave its first orchestral concert of the present season in its own hall, November 2. A fine body of men of the Thomas Orchestra, with the gifted violinist, Alexander Krauss, as concertmaster, played the overture to d'Albert's "Improvisator" and the Tchaikowsky "Nutcracker" suite, op. 71. Also the accompaniment to the Liszt E flat concerto, played by the distinguished young Russian—the grand young Russian—Waldemar Lutschg. The Männerchor of forty voices sang, à capella, Zerlett's "Fern vom Rhein" and Orth's "Wenn man vom Liebsten scheiden muss," and with orchestra, Podbertsky's "Drei Gesellen." The soprano, Frau Theodor Brentano, sang with piano accompaniment Brahms' "Liebestreu," Strauss' "Morgen" and Hugo Wolf's "Heimweh." The orchestra, the Männerchor and the piano accompaniments were in the hands of the chor's regular official, Hans von Schiller.

This first Chicago performance of Mr. Lutschg with orchestra was enough to establish the fact of the city's great good fortune in his coming. And the Liszt E flat concerto seemed practically glove fitting in its adaptation to his genius. It has opportunity for the imposing style in

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The orchestra had played the d'Albert overture with precision and verve under Mr. von Schiller's genteel but crisp and vigorous beat. The accompaniment to the concerto was accomplished in such manner as to permit the soloist the greatest freedom of expression and a very finished performance of the Tchaikowsky suite followed still later. Frau Brentano sang the Lieder in beautiful spirit and was redemanded. Altogether the concert was a notable occasion.

The Chicago office of this paper has the privilege to report the first informal-carpenter-shop-harpichord-recital of the season. The distinguished resident music archaeologist, Arnold Dolmetsch, was the soloist, and the program comprised only the B flat major prelude from Johann Sebastian Bach's first book of preludes. The recital was so informal that the artist did not think it necessary to remove his hat and overcoat. The audience, comprising only Mrs. Dolmetsch and the Persistent Interviewer, observed the same etiquette. It was all incident to a visit to the Dolmetsch home for the purpose of examining some of the rare old music books of the archaeologist's collection. Mr. Dolmetsch's workshop, some blocks distant from his residence at 5601 Washington avenue, was only the object of a side trip to see the newly repaired harpichord which has just been taken out on the Eastern tour of the Dolmetsch Trio. Before proceeding with a notice of the books it may be reported that the trio, comprising Mr. Dolmetsch, Mrs. Mabel Dolmetsch and Kathleen Salmon, left Chicago November 3, for a tour to last until the holidays. The instruments taken to be used in the concerts are from the archaeologist's own valuable collection, and include a harpichord, clavichord, virginals, a lute, a viol de gamba, two viols d'amore, a treble viol, a violin, a cithern and a recorder. The recorder is a flute like instrument which the player holds endwise. It was in great vogue in England at one time. These old instruments have been all repaired and restored by Mr. Dolmetsch, at different times, so that he has found it necessary to keep a well equipped shop for work on the treasures that come into his possession.

As to the rare books in collection, the master of old time music thinks his collection a very small one, but that he makes use of it as few collectors have ever done. The most difficult problem that has ever confronted Mr. Dolmetsch in his research, was to ascertain the proper manner of rebuilding, restringing, then playing, the lute. His greatest assistance came from a volume purchased in 1891 of a Berlin dealer. The book is entitled "Musick's Monument; or a Remem-

brancer of the Best Practical Musick. London, 1676; by Thomas Mace, one of the clerks of Trinity College in Cambridge." Mr. Dolmetsch received the Berlin dealer's catalogue in London at 10 o'clock one morning and telegraphed immediately for this book. The dealer received five other telegrams for it the same day. About one-third of the large work is given to the very valuable discussion on the lute, its construction and its music. At the time of publication the violin was coming into great popularity and the harpsichord was also beginning to claim the attention of society and the amateurs. The author gives many pages to a discussion of the evil changes that fashion and society were then working upon the music of the time. In his bitter complaint of the tonal disproportions being then maintained by bands of players, he says: "What is the Musick of parts composed for, if not to be heard? But I cry you mercy, I had almost forgotten, It is the fashion." And again, "They are now using ten or twenty violins, &c., as I said before, to a Some-Single-Souled-Ayre; it may be of two or three parts, or some Corante, Sarabande or Brawle (as the New-Fashioned-Word is), and such like stuff, seldom any other; which is rather fit to make a Man's ears glow, and fill his brain with Frisks, &c."

Mr. Dolmetsch believes that in his "Neue Lauten Früchte, von Elsaia Reussern, churfürstl, Brandenburg cammer Lautisten, 1676," the repeated use of the word "sonatina" to designate certain compositions for the lute is almost a century earlier than any other use of the word known to him. This book has an inscription showing it to have been in the library of the Hamburger historian and theorist, Johann Mattheson (1681-1764). An Italian manuscript music collection for the lute, now in Mr. Dolmetsch's library, bears the stamp of the Medici Library in Florence, from which it must have been once taken. The cover pages are gone. It contains lute compositions by Orlando and his contemporaries. A pupil of Mr. Dolmetsch copied for him the lute ballets by Gio. Maria Radino, Venice, 1592. Mr. Dolmetsch copied from the original in Edinburgh Library, the oldest Scotch collection, the "Straloch Lute Book," of about the year 1600. The second edition of Christopher Simpson's "Division Viol, London, 1665," has served the archaeologist as an invaluable authority on the viol, just as "Musick's Monument" did for the lute. Other rare books on the lute are those in the tablature of the English, Spanish, French, German and Italian. Ernst Gottlieb Baron's "Untersuchung des Instruments der Lauten, Nürnberg, 1727," the last published work on the lute, is in the collection. A manuscript collection of 500 compositions contains a number of Polish tunes for the lute. Other lute treasures are among the books, but the time passed too quickly to notice them. Mr. Dolmetsch has become so familiar with the old notation for the instrument that he finds convenience in using it now, whenever he has occasion to make arrangements for the instrument.

The third pair of Sunday afternoon and evening concerts given in Orchestra Hall, October 20, by Innes and his band showed a material gain in attendance and an interesting list of music presented. The afternoon began with Gold-

mark's "Sakuntala" overture, Saint-Saëns' ballet music to "Henry VIII," Elgar's "Pomp and Circumstance" marches and scenes from Gounod's "Faust" following. The evening opened with Liszt's "Les Préludes," Saint-Saëns' "Danse Macabre" and a fantasia of Mendelssohniana following. The soloists for the concerts were the baritone, William A. Willett, and the young violinist, Gaston du Moulin. Willett sang the "Tannhäuser" aria, "Evening Star," and the Buzzi-Pecchi Gloria. He was in splendid voice and was received with fine enthusiasm by the audience. The truth is that he is possessor of a high baritone voice of brilliant timbre and he uses it with the best possible judgment—really resourceful handling of a good instrument. Young du Moulin played the Vieuxtemps ballade et polonaise on the afternoon program, and some of the people who attended the evening concert thought they heard him play a Vieuxtemps concerto. That was the reading of the program; but by the art of hocus pocus, presto change! it was again the ballade et polonaise, as natural as life and wholly unannounced. It was something of a surprise, but the young man played it well, particularly the polonaise. The ballade had been played very musically after the over cautions treatment of the first few measures. The conductor is naturally held responsible for the failure to announce the composition.

The first faculty concert given this autumn by the Columbia School of Music was played October 28 in Cable Hall by the pianists, Ella T. Johnson, Edith Kellogg and Bessie Edmonds Colley, and the violinist, Charlotte Demuth-Williams. The soprano, Mary Florence Stevens, sang a group of songs in German and a group in English. Mrs. Clare Osborne Reed, director of the school, played the second piano part for Miss Kellogg's presentation of the Liszt Hungarian fantasia. The principal interest of the program belonged by right to the piano playing, since all of the young teachers have been for years and are still under Mrs. Reed's instruction. The results that are rightly characteristic of the teaching, as exemplified in the three pianists of the day, were an entirely adequate development of the fingers, the employment of the usual numerous elements entering into the proper playing of chords and due regard for the sane and legitimate interpretative resources of the pianist. The only difference in the playing of the three was the inevitable personal variability of taste and

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temperament. In a manner one might consider Miss Johnson the most musical of the party. Her playing of the Haydn F minor variations was refined and sincere and the tone she produced was always beautiful. She played also the MacDowell "Idyll" and the Wagner-Liszt "Liebestod." Mrs. Colley, who played a nocturne and the C sharp minor scherzo by Chopin, produced a tone of ponderous fullness and warmth, but had slightly less of grace in her interpretations. Miss Kellogg played with Mrs. Williams the first movement of Grieg's G major sonata for piano and violin, also the Hungarian fantasia, above mentioned. In the sonata she and Mrs. Williams brought out the full strength of the Grieg and kept the respective parts well related. The Hungarian fantasia was Miss Kellogg's opportunity to use the good training to best advantage, which she did in a manner that was adequate over all. Miss Stevens has a light soprano voice in a very good state of training, and she sang her numbers with good taste.

The Columbia School of Music will give a faculty concert in Music Hall, Fine Arts building, Monday evening, November 13, with the pianist, Mary Wood Chase, the soprano, Clara Henley Bussing; the violinist, Charlotte Demuth-Williams, and baritone, William A. Willett. The Grieg C minor sonata for piano and violin, op. 45, will begin the program. The "Traviata" aria, "Ah, fors e lui"; Leonie's "Stars" and Dr. Arne's "Lass With the Delicate Air" are the vocal numbers by Mrs. Bussing. Mr. Willett will sing the Handel aria, "Hear Me, Ye Winds and Waves," also songs, the "Minnelied," by Brahms, and Sidney Homer's "Prospice." Mrs. Williams will play the andante and scherzando from the Lalo Spanish symphony, and Miss Chase will have solo numbers, to include Chopin's variations, op. 12; the Strauss-Schuetz "On the Beautiful Blue Danube," Schumann's "At Evening," and the Paganini-Liszt "Campanella."

The fourteen year old pianist Abie Shynman was presented in recital at Music Hall, October 31, by his instructor, Dr. William Kuntze. The boy went through a heavy program that comprised Schumann; the Beethoven C sharp minor sonata, op. 27; a Chopin nocturne, valse, mazurka, impromptu and a polonaise; also a Schubert impromptu and the Schubert-Tausig "Marche Militaire." The playing of the Schumann pieces showed the lad to have talent and to have acquired a light, beautiful touch; but his individuality was evidently so pronounced as not yet to have become thoroughly responsive to his coach-

ing. The manner of all his interpretations was therefore exaggerated, and unfortunately accompanied by mannerisms which will require heroic measures to correct.

Lewis Institute, Chicago, an institution founded by the late Allen C. Lewis and opened in September, 1896, for instruction in science, literature and technology, has no regular instruction in any branch of music, but for some years has provided chorus, glee and orchestra practice for students who desired it. The chorus is beginning its seventh year with a membership of 280 voices, which will be probably brought to 300 within the year. The orchestra of about twenty-six members is holding weekly rehearsals under the well known director, Adolph Rosenbecker. This is the second season of his work there. A mandolin club of some years' standing is under John R. Corbett at present. Some classes in harmony are held at the institute by Dr. Charles E. Allum, of the Bush Temple Conservatory. The chorus above mentioned, the boys' glee club of sixteen voices and a girls' glee club of thirty voices are under the direction of George L. Tenney, who is assistant professor of Latin at the institute and who is beginning his third year there.

The chorus and glee clubs have been accustomed to give a concert at the close of each season. In June, 1904, the chorus and the institute orchestra gave a performance of "The Chimes of Normandy" in scene, and in June this year Gilbert and Sullivan's "Gondoliers" was presented in the Auditorium by the institute chorus and the institute orchestra, augmented by fifteen or twenty players from the musicians' union. The principals in the opera were all students of the institution, and the whole production was under the direction of Mr. Tenney. The close of the present school year will be marked by a performance of the music of Gounod's "Faust." Professional artists will sing the principal roles and the music will be given as a concert in Orchestra Hall in June.

The Chicago pianist and instructor Albert LaBarthe played a recital in Music Hall, Thursday evening, November 2, with a program that had the Chopin sonata, op. 35; the A minor Paganini-Brahms variations, and a group of pieces comprising Balakirev's Oriental fantasia, "Islamey," the Rosenthal "Papillons," Tausig's "Man Lebt Nur Einmal," the Saint-Saëns "Danse Macabre," and the twelfth Liszt rhapsodie.

The tenor Garnett Hedge will be one of the soloists for the Innes concerts in Orchestra Hall, November 12. He will sing "Onaway, Awake Beloved," from Coleridge-Taylor's "Wedding Feast." November 3 he gave a recital of songs at the residence of Dr. Joseph Noel. On November 9 he will be soloist in a production of Cowen's "Rose Maiden," to be given at the McCormick Works by the Chicago Commons Choral Society of seventy-five voices and orchestra, under the direction of Edgar Gordon.

Mr. Neumann announces the Emma Eames concert in Orchestra Hall for Saturday afternoon, November 18. Also a joint piano recital in Music Hall, Tuesday evening, November 21, by Arthur and Eugen Thomas, recently returned from the Hochschule in Berlin.

F. Wight Neumann also announces the following as Harold Bauer's recital to be given in Music Hall, Sunday afternoon, November 12:

Faschingschwank	Schumann
Intermezzo in A, op. 118	Brahms
Rhapsody in B minor	Brahms
Rondo Brillante	Weber
Prelude, Chorale et Fugue	César Franck
Nocturne in C minor	Chopin
Impromptu in F sharp	Chopin
Ballade in A flat	Chopin

The Chicago Bureau Agency of Music has definitely announced that the series of ten concerts at Ravinia Theatre by the Theodore Thomas Orchestra, under Frederick A. Stock, will be begun November 20, and continue at intervals of two weeks until completed. The success of the concerts is guaranteed in advance by a subscription.

The next of the Sunday afternoon programs in Illinois Theatre will be a recital November 19 by the cellist, Jean Gerardy, and the Chicago soprano, Genevieve Clark Wilson. The Saint-Saëns 'cello concerto and a group of songs by the Canadian composer, Jessie Johnston, are among the many features to be presented at that time.

Tuesday evening, November 14, at Music Hall, the bureau will present the soprano, Irene Armstrong Funk, in a recital of songs and arias. Mozart, Pierné, Ambroise Thomas, Hugo Wolf, Brahms, Beach, Woodman, Hahn, Duparc and Massenet will be represented on the composers' list.

The American Conservatory will present the pianist, May Doelling and baritone, R. E. Yandley, in recital at Kimball Hall, Saturday afternoon, November 11. The Liszt "Hexameron," a Bach prelude and fugue, the Beethoven "Sonata Appassionata" and two groups of songs are among the selections to be heard.

The faculty members of the Sherwood School have fixed the date, November 20, for their recital in Music Hall.

Mr. Sherwood will play a recital for the Cincinnati Woman's Club, November 14, and November 27 will play the first of a series of four recitals in Philadelphia to be given by different well known artists.

The Chicago Musical College has fixed the date of December 7 for its annual concert in the Auditorium. The soloists will be Emile Sauret, Waldemar Lutschg, Dr. Louis Falk, Hans Schroeder and Mabel Sharp-Herdien. An orchestra of sixty men from the Thomas Orchestra will play under Alexander von Fielitz.

Laura E. Morrill will begin her series of Tuesday musicales in her studios in the Chelsea, 222 West Twenty-third street, November 14. The remainder of the series will be given on the second Tuesdays of December, January and February.

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SOME MUSIC OF THE MONTH.

November 9—Boston Symphony Orchestra, Carnegie Hall.
 November 9—Olga Samaroff, piano recital, Mendelssohn Hall.
 November 10—Philharmonic Society, Carnegie Hall.
 November 11—Philharmonic Society, Carnegie Hall.
 November 11—Boston Symphony Orchestra, Carnegie Hall.
 November 12—Victor Herbert's Orchestra, Majestic Theatre.
 November 12—New York Symphony Orchestra, Carnegie Hall.
 November 14—New York Symphony Orchestra, Carnegie Hall.
 November 14—Olive Mead Quartet, Mendelssohn Hall.
 November 14—Madame Sembrich, song recital, Carnegie Hall.
 November 15—Dannreuther Quartet, Carnegie Chamber Music Hall.
 November 16—Sam Franko, concert of old music, Mendelssohn Hall.
 November 16—Herbert Witherspoon, song recital, Mendelssohn Hall.
 November 18—Russian Symphony Orchestra, Carnegie Hall.
 November 18—Hugo Heermann, violin concert, Mendelssohn Hall.
 November 19—Victor Herbert's Orchestra, Majestic Theatre.
 November 19—Alfred Reisenauer, piano recital, Carnegie Hall.
 November 20—Metropolitan Opera House, opera.
 November 20—Miss Von Betz, piano recital, Mendelssohn Hall.
 November 21—Olga Samaroff, piano recital, Mendelssohn Hall.
 November 21—Kneisel Quartet, Mendelssohn Hall.
 November 22—Metropolitan Opera House, opera.
 November 23—Raoul Pugno, piano recital, Mendelssohn Hall.
 November 23—Karl Griener, cello recital, Mendelssohn Hall.
 November 23—People's Symphony Concert, Cooper Union.
 November 23—Benefit Concert Italian Hospital, Carnegie Hall.
 November 24—Metropolitan Opera House, opera.
 November 24—People's Symphony Concert, Grand Central Palace.
 November 25—Young People's Symphony Concert, Carnegie Hall.
 November 25—Metropolitan Opera House, opera.
 November 26—Benefit Concert, St. Mark's Hospital, Carnegie Hall.
 November 26—Popular Concert, Metropolitan Opera House.
 November 26—New York Symphony Orchestra, Carnegie Hall.
 November 26—Benefit Concert, German Hospital, Carnegie Hall.

November 26—Victor Herbert's Orchestra, Majestic Theatre.
 November 27—Metropolitan Opera House, opera.
 November 27—People's Symphony Concert, Carnegie Hall.
 November 27—Francis Rogers, song recital, Mendelssohn Hall.
 November 28—People's Symphony Auxiliary Club, Cooper Union.
 November 28—Raoul Pugno, piano recital, Mendelssohn Hall.
 November 28—New York Symphony Orchestra, Carnegie Hall.
 November 29—Edwin Grasse, violin concert, Mendelssohn Hall.
 November 29—Metropolitan Opera House, opera.
 November 30—Jan Kubelik, violin concert, Carnegie Hall.
 December 1—Philharmonic Society, Carnegie Hall.
 December 1—Metropolitan Opera House, opera.
 December 2—Philharmonic Society, Carnegie Hall.
 December 3—Popular Concert, Metropolitan Opera House.
 December 4—Metropolitan Opera House, opera.

JERSEY CITY.

JERSEY CITY, N. J., November 3, 1905.

JERSEY CITY is still in that transition state between bridge whist, euchre and the divinest of arts—music. It seems almost incredible that forty or fifty intelligent and even cultured women will spend the pleasantest hours of the day in a struggle to capture a prize that brings neither pleasure nor profit.

Mrs. Talbot R. Chambers is one whose untiring efforts have been devoted to the cause of music, and today this city takes pride in the Woman's Choral Society, of which Mrs. Chambers is president. George G. Tennant, president of the Schubert Glee Club, is another who is doing all for the advancement of music.

To illustrate that we are beginning to take our art seriously a plan is on foot to induce Tali Esen Morgan to spare one night of the week to the many who would gladly embrace the opportunity of being under his instruction. Rev. Dr. John L. Scudder, of the Congregational Church, and who also has in charge the People's Palace, stands ready to co-operate, feeling, as he said, that any movement that will benefit the community will have his endorsement and help.

The German-American school, of which Agnes Higgins is principal, gave a concert. Dr. Julius Peters and others of the city assisted on the program.

The Music Department of the Jersey City Woman's Club held its yearly reception on the 2d inst. The department, with Mrs. Garwood Ferris as chairman, has given some time to the study of ancient music and has this winter reached the music of the period of the Sixteenth century.

Mary Currie-Laternen sang two numbers in her usual brilliant style. Another to lend charm to the program was Jessie Fenner, contralto of the Lafayette Reformed Church.

A good organ concert was given by Wade R. Brown, organist and choirmaster of the Waverly Congregational Church, with the assistance of the sixty choir singers. Barnby's "O Lord, How Manifold," Bach's prelude and fugue, in B flat, and andante, in F, by Wely, were the prominent numbers.

An energetic young organist is Clarence E. Mapes, who arranged a pleasant musical program and had the assistance of Cornelia Marvin, possessor of a beautiful contralto; Blanche Allen, violinist; Edna B. Greenleaf, pianist, and Theresa Cross, reader.

Mrs. A. J. Newberry, president of the New Jersey Federation of Woman's Clubs; Mrs. H. E. Niese, Mrs. J. A. Van Horn, Mrs. Joseph Dear, Lillian Fuller and Ada Davenport Fuller, on the staff of the Evening Journal and member of the Woman's Press Club, all are on the board of managers of the various charitable organizations that have for nine years given operas under the direction of Louis R. Dressler. This season they are arranging for two concerts, with well known artists to assist.

Howard Zell Long, singer and composer, has, after several years' teaching in Pennsylvania, returned to this city and will devote himself to concert and recital work.

Frederick A. Parker, precentor of the First Presbyterian Church, has opened a studio for vocal instruction on Madison avenue.

Annie Leith Lockhart has been engaged as soloist in the Universalist Church. Miss Lockhart, a new singer to Jersey City audiences, has a dramatic soprano, clear and sympathetic in quality. She will sing at the special service in the Lafayette Reformed Church, of which Louis Sherwood is organist. Mr. Sherwood, a leader among musicians, enjoys the pleasure of presiding at the finest organ in the city.

Mr. and Mrs. F. Flaxington Harker, teachers of instrumental and vocal music, have studios in New York and this city.

Byron Scott Dickson, teacher of singing and piano, has a studio on Jewett avenue.

Miss M. Weimer, concert pianist and teacher, has her studio at 232 Academy street. Miss Weimer is from Germany.

The Jersey City letter in THE MUSICAL COURIER of the 20th of September is devoted to the interests of pianists and vocalists both as teachers and public performers. Single copies and back numbers may be bought at Stile's, 127 Monticello avenue. JESSIE BRUCE LOCKHART, 17 Brinkerhoff street.

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BROOKLYN.

BROOKLYN, November 4, 1905.

AFTER the election, the music campaign will open in Brooklyn. Citizens, irrespective of party and creed, will unite in their efforts to secure more funds toward the erection of the handsome new Academy of Music. The next important musical endeavor will be to awaken public interest in the Master School of Vocal Music. The school is located at 108 Montague street, and is now in its second scholastic year. The association for promoting the work of this school is arranging a meeting to be held in Historical Hall, corner of Pierrepont and Clinton streets, Monday evening, November 13. Addresses will be made by the Rev. Dr. Charles Cuthbert Hall, President of Union Theological Seminary, and the Rev. Dr. S. Parkes Cadman. Both of these distinguished divines are lovers and patrons of music. Dr. Hall has assisted in compiling one of the best church hymnals now in use. A number of beautiful voices are among the new students of the school. To concentrate on one department and have it perfected before establishing another is believed to be a step in the right direction. Carl Faeltin, the noted piano pedagogue of Boston, and Ovide Musin, the celebrated violin virtuoso and teacher of Liège, Belgium, have both advocated this plan. Mme. Sembrich and David Bispham are on the visiting jury, and that means that they too are in thorough sympathy with the work that is being done.

Jennie Hall-Buckhout, a former resident of Brooklyn, and now one of America's gifted sopranos, will sing at Samuel Baldwin's Composition Concert in Historical Hall, December 4. Mr. Baldwin is the organist of Holy Trinity Church, and the good people of that parish and his friends generally have offered their generous support for this unique evening. Save for one aria, "More Regal in His Low Estate," from Gounod's "Queen of Sheba," the entire program will be devoted to Mr. Baldwin's compositions. Besides the aria, Mrs. Buckhout will sing three of Mr. Baldwin's songs, one of which the composer has dedicated to the charming singer.

Madame Gadski and the Boston Symphony Orchestra unite in the first orchestral concert in Brooklyn this season, at the Baptist Temple, Friday night, November 10. The program will be:

Overture, Academic Brahms
 Recitative and Aria from Der Freischütz, Wie nahte mir der Schlummer Weber
 Symphonic Poem, Die Waldtaube (first time at these concerts) Dvorák
 Recitative and Aria from Le Nozze di Figaro, Dove Sono Mozart
 Symphony No. 4, F minor Tchaikowsky

Marie Hall, the young English violinist, will make her Brooklyn debut at Association Hall, Thursday evening, November 16. She will be assisted by Gwilym Miles, baritone, and Hamilton Harty at the piano. This is the program:

Sonata, C minor, op. 30, No. 2 (for violin and piano) Beethoven
 A Group of Songs—
 Friedhof Hugo Kaun
 Der Sieger Hugo Kaun
 Nacht Hugo Kaun
 My Native Land Hugo Kaun
 Mr. Miles.

Concerto in F sharp minor Ernst
 Prelude and Fugue (for violin alone) Bach
 A Group of Songs—
 Pilgrim's Song Tchaikowsky
 To Anthea Hatton
 The Three Comrades Hans Herrmann
 Mr. Miles.

Solo—
 Vagabond Tor Aulin
 Gavotte Tor Aulin
 Melodie Tchaikowsky
 Moto Perpetuo Ries
 Hexentanz Paganini

Sunday evening, November 19, the Brooklyn Saengerbund will present "The Seasons." It must be many years since Haydn's oratorio was sung in Brooklyn, and so, doubtless, many friends of the members of the club will

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want to hear it. Hugo Steinbruch, the musical director, has been conducting rehearsals since he returned from his summer vacation. The soloists engaged are William H. Rieger, Dr. Carl E. Dufft and Miss Linck.

What this country needs is not a new composer, but a critic who can write something new and interesting about a string quartet by Mozart and Beethoven. This writer declines to bore the readers of THE MUSICAL COURIER with a lot of trite expressions. By this time all musicians know that the form of quartet writing beautified by Mozart was perfected by Beethoven, so no more needs to be said on that score. When these classics are played by the Kneisel Quartet the performance is certain to be as perfect as any listener could wish it to be. Indeed, there are people who would prefer to hear these works played with more warmth, but they are usually the men and women who are not happy unless they can have an altercation once in a while in the home circle or in the world at large. However, all agree that the Kneisel Quartet plays the classics with a symmetry and beauty that defy criticism. Thursday night of this week the famous quartet, formerly of Boston but now from Manhattan, played the Mozart quartet in E flat major and the Beethoven quartet in F minor, op. 95. For the middle number of the evening the Grieg sonata for piano and violin, in C minor, was played by Mrs. Thomas Tapper, of Boston, and Mr. Kneisel. It was a rarely charming performance, and the honors were divided equally between the violinist and the fair pianist. The concert was given under the auspices of the Brooklyn Institute of Arts and Sciences.

Susette Mickle, pianist; Marie Orthen, mezzo-soprano, and Cecil Calvert James, tenor, are engaged to give the program at the Arion matinee, Sunday, November 12.

GWILYM MILES' RECITAL.

THE musical season was formally opened on Tuesday evening, October 31, with the song recital given at Mendelssohn Hall by Gwilym Miles. The program was as follows:

Del Minacciar del Vento (from the opera Ottone) Handel
 Zueignung Richard Strauss
 Liebeshymnus Richard Strauss
 Der Verschwiegene Richard Strauss
 Befreit Richard Strauss
 Traume Hugo Kaun
 Der Sieger Hugo Kaun
 Nacht Hugo Kaun
 Friedhof Hugo Kaun
 My Native Land Hugo Kaun
 The Vagabond Ralph Vaughan Williams
 Bright is the Ring of Words Ralph Vaughan Williams
 The Roadside Fire Ralph Vaughan Williams
 The Three Comrades Hans Herman
 On the Way to Kew Foote
 Mollie Malone (arranged by Rhys Herbert) Old Irish
 Bend Low, O Ducky Night E. R. Kroeger
 To Anthea Hatton
 Ich Grolle Nicht Schumann
 Pilgrim's Song Tchaikowsky
 Don Juan Serenade Tchaikowsky

All the world knows that Gwilym Miles has just returned from a period of study in Germany, whither he went to perfect himself as an interpreter of the Lied. In his very first song Mr. Miles proved to the large and expectant audience that his pilgrimage abroad has been a complete success. He caught exactly the spirit and lift of the wonderful Strauss lyric, he followed implicitly the Teutonic traditions about spontaneous emotional delivery, and he pronounced the German text with a finish that lacked only the last edge occasionally in such fine distinctions, for instance, as that between "s" and "z." In every other respect the singer was as sure of himself in the (to him) new field of song recital, as he has always been in the more robust art of oratorio, and he should find quick vogue here among our best vocal recitalists.

The Handel aria had in it something of the old Miles, whose resonance was one of his chief assets in oratorio, but as the program progressed he convinced his hearers that he now is no stranger to the softer moods of song, and to the tone that appeals by quality rather than by quantity. The other three Strauss numbers were not written for the groundlings, and must be sung with exceptional intelligence and vocal variety to make them interesting to a mixed audience in the concert room. Mr. Miles accomplished this task with admirable mastery.

Hugo Kaun's songs, too, are of the intimate kind, and perhaps for that reason should not have been placed in such close juxtaposition to those of Strauss. Variety is the spice of concert programs as well as of some other things. Kaun is a painter in impressionistic musical moods, and he commands all the modern harmonic and rhythmical equipment necessary to shine in that difficult branch of musical composition. His lyrics are not to be judged lightly at a single hearing, for their chief merit does not lie on the surface. They belong to the kind of music which is the despair of the superficial listener, and the delight of the elect. "Traume" and "Nacht" are the most esoteric of the set, while "Der Sieger" and "My Native Land" seem destined for a wider popular appeal. The latter song made perhaps the hit of the evening, delivered as it was with all of Mr. Miles' ringing voice and exuberant style.

Ralph Vaughan Williams failed to catch in his music the devil may care sentiment of Stevenson's "The Vagabond." The other two songs were better in point of expressiveness, and "The Roadside Fire" was eloquent and exceptionally well made. Foote's charming "On the Way to Kew" and the Old Irish "Mollie Malone" were sung with whimsical tenderness by Mr. Miles, and received spontaneous acknowledgement from the audience. Kroeger has the gift of pleasing melody, and Hatton should cultivate it, a hard task in truth. The Schumann and Tchaikowsky numbers, although late in the program, were done with all of Mr. Miles' customary enthusiasm and appropriate art, and further strengthened his claim to a leading position among the best of our Lied exponents. The applause throughout the evening was insistent and hearty.

Richard T. Percy played the accompaniments musically and sympathetically.

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ST. LOUIS.

St. Louis, Mo., November 2, 1905.

ASIDE from the opening meeting of the many musical clubs of St. Louis, there has been a dearth of events in the realm of music. The Morning Choral Club inaugurated its season's work last Tuesday morning in the Beethoven Conservatory Hall, and the Union Musicale Club's choral department, Friday, at the Odeon, which has been selected because of its central location. Mrs. Rohland, who has been studying abroad under the best conductors, will have charge of this important branch of the club's work. The study class will be under the supervision of Clara Meyer, whose recitals last year were noticed with much praise in these columns.

Arthur Lieber's song, "The Sweetest Flower," is having a big run. It is dainty and has just enough swing to it to immediately launch it into favor. The audience at the Porteous benefit last week listened to it from two of the soloists, Mrs. Bollman and Miss Hawes, each ignorant of the fact that her selection was the choice of the other. But the song stood the test, and each singer was heartily applauded. Another song by Mr. Lieber entitled, "Mother's Love," is fast gaining in popularity. Mr. Lieber is the new director of the Apollo Club.

James Quarles, organist of the Lindell M. E. Church, gives his first organ recital in the church next Saturday afternoon. Robert Patterson Strine will be the soloist.

Society people, and music patrons will be glad of the change from Monday night to any of the other nights in the week, as last year the Odeon was only available on that night. As Monday is known as society evening in all of the first class play houses in St. Louis, the attendance at many of the concerts was seriously thinned out. Tuesday evening, November 7, ought to see a large audience gathered in the Odeon to listen to the initial entertainment of the St. Louis Choral Symphony Society. It will be an orchestral concert, assisted by Jean Gerardy, the young Belgian violoncellist.

The chorus committee of the St. Louis Symphony Society have at last weeded out the members, and some of the voices which have been heard for over two decades will be in evidence no longer. Now any voice that is evident in a chorus ought to be toned down. A predominant sound will spoil any effect that any painstaking conductor might wish to bring out, and these kind of voices have been too much on parade in the many oratorical works which have been given. Good chorus work is drudgery for the conductor, and drudgery for the singer, but as nothing is gained in the world except by hard work, it is to be hoped that Mr. Ernst's known ability as a conductor will be shown in this department of the season's work.

The new home of musicians is fast nearing completion, and it is rumored that the exodus from the Odeon will be large.

Harriet Downing Macklin, who spent part of the summer in London, is re-installed in her cozy Odeon studio, where her many pupils are reaping the benefit of her large experience as a teacher of vocal music.

The writer is indebted to J. Lewis Browne, of Atlanta, for a group of new piano creations which have been attractively put out by the John Church Company. They include: "The Dream," "The Album Leaf," "The Humoresque," "Moment Musicale," and Hungarian dances. These compositions can be highly endorsed for those who revel in classic moulds, presented in a medium degree of difficulty, and not bordering on the commonplace.

Emma Eames and her concert company are announced for November 14. Madame Eames has surrounded herself with such artists as Emilio de Gogorza, baritone, who

sang at one of the Morning Choral concerts last season; Joseph Hollman, cellist, and Amherst Webber, at the piano.

HELEN JUDD STRINE.

American Institute of Applied Music.

THE past week has been a busy one at the American Institute of Applied Music. October 27 there was a students' recital, these taking part: Margaret McCalla, Gertrude Finkelstein, Georgia Anderson, Helen Louise Clark, Elizabeth Shaskin, Katharine Walker, Martha Mills, Helen Todd, Ethel Blankenhorn, Anne Crawford, Belle Boltwood, Edith J. Compton and Eric Strong.

November 1 Pauline Jennings gave the first lecture on "The Orchestra," devoted to the string department, with illustrations by Gertrude Finkelstein. The audience enjoyed the interesting and instructive lecture. November 3 the program printed in these columns was performed by Edith Compton, a pupil of Miss Greene. She played without notes, with good touch and interpretation. Sigismund Stojowski, the Polish composer and pianist, was among those who congratulated her. Miss Jennings' second lecture, on the "Woodwind of the Orchestra," takes place November 8, at 3:45 p. m.

Miss Eldred's Circular.

KATHARINE ELDRED, the Washington vocal teacher, who is here teaching the Hattie Clapper Morris method, wishes it understood that the circular quoted in last week's *MUSICAL COURIER*, describing the method, was prepared expressly for the Bristol school, where she is engaged in teaching the method. It is due to the Bristol school, an admirable one, by the way, and which will be heard from here later, that this addition be made to last week's statements. Miss Bristol, head of the school, is one of Miss Eldred's students, using the study as an aid to the incessant talking of school work, and asserting that even now, after a few lessons, she finds herself already greatly benefited, her voice being more clear and strong and the tendency to colds lessened.

An Energetic Manager.

IT is rarely that a concert party can be taken on an extended tour of thirty weeks solely on guarantees, and for several seasons in succession, but Charles W. Gamble, the manager of the Ernest Gamble Concert Party, has done this for the past five seasons, filling from thirty to thirty-five weeks each season and averaging five concerts weekly over a territory embracing twenty-five States. Who says the days of the guarantee agent are over? During November the company is to appear in Wooster, Ohio; Tiffin, Ohio; Akron, Ohio; Troy, Ohio; Warren, Pa.; Kane, Pa.; Fredonia, N. Y.; Cortland, N. Y.; Pottstown, Pa.; Baltimore, Md.; Trenton, N. J.; Dover, Del.

A New Kind of Musician.

(From Harper's Weekly.)

THERE is a man living in Waterbury, Conn., who is the head of a large family, nearly every member of which is a performer on some kind of musical instrument.

A Bostonian who was visiting the house of the Waterbury man referred to this fact, remarking that it must be a source of great pleasure to the family, but to this observation the father made no reply.

"Really," continued the Bostonian, "it is remarkable. Your younger son is a cornetist, both your daughters are pianists, your wife is a violinist, and, I understand, the others are also musicians. Now, what are you, the father of such a musical combination?"

"I," replied the old man, sarcastically, "I am a pessimist."

Mendelssohn Club to Hear Rich.

THADDEUS RICH, the violinist, will play for the Mendelssohn Glee Club, of New York, December 4 and 5. He will also give a recital at Mendelssohn Hall December 7.

The Myer Studio.

EDMUND J. MYER has returned from an extended trip to the Pacific Coast and has reopened his studio on Fifty-seventh street for the season. He reports much interest everywhere in the movements of his system—the movements which arouse the physical, mental and emotional energy and vitality of the singer, and which develop all true conditions of tone through a scientific training and vitalizing of the body. The Myer studio promises to be a busy place during the coming season. Many pupils from the South and West are already enrolled. Mr. Myer is always ready to explain the vitalizing movements of his system.

Valuable Old Violins.

A *MUSICAL COURIER* representative who visited the studio and salesrooms of H. R. Knopf one day this week had the privilege of examining several beautiful Italian violins. These constitute a part of the collection of rare old instruments which this luthier has acquired. A fine example of Guadagnini, in excellent state of preservation, in the most valuable instrument in the collection. Michael Banner has played it in several of his concerts, and its brilliant, mellow, penetrating tone evoked the plaudits of many violinists who were present. Mr. Knopf also has a fine Pressanda and a Testore, both being very valuable. In the studio are many violins old and new. Some of Knopf's own creations are works of art.

Carl Organ Concert.

WILLIAM C. CARL will introduce Japanese music in the program of his first recital, next Tuesday evening, November 14, in the First Presbyterian Church, Fifth avenue and Twelfth street. While in Japan Mr. Carl procured a valuable collection of the native music in modern notation, and several of these selections, including the "Kimigayo," or Japanese national anthem, will be given. Mr. Carl will be assisted by the choir of the Old First Church, consisting of sixteen solo voices. No cards of admission are necessary.

Marie Hall Here.

MARIE HALL, the English violinist, arrived here Sunday on the steamship St. Louis. While on shipboard Miss Hall is said to have played every day for the entertainment of the passengers. Miss Hall will make her first appearance here this evening, in Carnegie Hall.

THE Professional Woman's League offers for rent, on moderate terms, assembly room, with a fully equipped stage, cloak and dressing rooms. For terms and further particulars, address 108 West Forty-fifth street.

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CALVÉ'S CONCERT.

AMONG the prominent concert companies invading America this season, as some London papers call it, is Madame Calvé's, which had the advantage of Walter Damrosch's orchestra as a valuable accompaniment to its first and only appearance here, at Carnegie Hall on Saturday, November 4, in the afternoon. Calvé is engaged by Cort & Kronberg, for a concert tour this season, and these concerts—about fifty of them—are sold out, and in view of Calvé's success last Saturday, will be attended even more largely than was expected. Mr. Cort conducts a series of string of theatres along the Northern Pacific transit, from Minnesota to the Pacific Coast; Mr. Kronberg has been wholesaling opera and concert companies for years. They combined forces and sold all these Calvé concerts long ago. She will go back to France—where the Germans say God lives—with some \$100,000, about April, or even before the first of that month; and that is nearly as much as all the New York music critics combined earn in any one season, even including their revenues received from the papers on which they are engaged. These critics had no relations whatever with the Calvé concerts; they wrote no program notes for her, did not translate any songs; analyzed no composers for her, and advised her not on anything. You may read how they agree on a case so eminently neutral by looking somewhere else in this number. As long as you can read in this paper what they say, there is no reason to lose time in reading the papers they write for. All interesting, isn't it?

Now, then, what did Calvé and her company do? She is an opera singer. She is singing in concerts this season to save money for Corried, and her concert here not only proves that she is singing, but that her singing proves a delight to her audience, and that is her aim. She sang the only well known air from Gounod's "Sappho," and the other well known air from Berlioz's "Damnation," and Felicien David's "Perle du Brazil" air, and the air from "Carmen," in the first act, and she sang all these and her encores like a human, sensitively living, musically endowed, artistic person. That is the reason she pleased the public. Sometimes the emotionally reinforced tones glided gently towards a nearby pitch, but somehow with Calvé this never becomes offensive. She simply strives for expression, and as long as she arrives at that, her means are of no vital consequence to her. It would not do for others to do so, but others do not do what Calvé does anyway. The public was delighted, and she could give another concert here and again succeed.

Mr. Bouxmann, the baritone-basso, and Mr. von Orden, the tenor, are experienced singers. They are not to be considered more than space fillers to give Calvé an opportunity to breathe between her numbers. Mr. Damrosch applauded and conducted for her, and the orchestra seemed interested, particularly when Von Orden sang a German song. We have no American orchestras in America, and no orchestra player is interested in American songs.

The audience was interested in a new concert grand piano on which the accompanist played encore songs. The daily paper critics fight shy of the instrument because the firm that makes the piano does not advertise in the New York papers—yet. To satisfy the curiosity of those who wish to know about these pianos this paper can state that the Smith & Nixon pianos are manufactured by a

fifty year old, established firm of Cincinnati, Ohio, which some ten years ago began to make pianos. The new factory is a huge one, near Cincinnati, and it produces instruments that are now being used by many prominent artists, as they are enabled to use them because of their artistic capacity. The Smith & Nixon concert grand used at Carnegie Hall on Saturday was unusually full toned and carried its quality in all directions amply and most satisfactorily. Its bass was profound and its central and upper registers full of musical vitality and brilliance. The piano made a fine impression on the musical assemblage, and its character as an artistic product is established here now, as it has been for some time in other sections of this great land. And it is not strange that some of our old established piano manufacturers should be so deaf to the demands of the public in music as to permit periods and ages, in fact, to pass without putting their instruments on the stage for perusal? The West is sending its artistic pianos here to be heard. The West is a great country, and it is American, too. It is not as provincial as we are, and naturally not. It is more representative; it is the centre of the country, and reflects public sentiment with more definite insistence. It is making some magnificent pianos. The Smith & Nixon concert grand is just one splendid specimen of what the West can do in the making of artistic pianos. Calvé will use these instruments in her tour all over the country.

German Conservatory of Music Concert.

FOLLOWING the successful concert given the previous Sunday evening, marking the opening of the New York College of Music, Messrs. Fraemcke and Hein, owners also of the New York German Conservatory, inaugurated the season of that institution by a similar concert, also at Carnegie Hall, last Sunday evening. Members of the faculty exclusively assisted as solo artists, showing how capable are these forces, with an orchestra of sixty pieces, selected from the Philharmonic Orchestra, under the direction of Carl Hein. Ida Klein displayed her finished art in "Elsa's Dream," responding to sustained applause by appearing half a dozen times. The same was the case with August Fraemcke, whose brilliant playing of the difficult Henselt concerto brought him recalls. Hjalmar von Dameck played something of a novelty in Ries' romance and scherzo, "Dance of the Elves," which, with the dainty orchestral accompaniment, made a great hit. His repose of style, his certain technic, all stamp Von Dameck the artist. Edward Bromberg's smooth baritone voice, full of expression, was heard in an aria from "Eugene Onegin"; one missed the orchestral accompaniment. Karl Grienauer played with much dash and temperament; his was a popular number. To open Conductor Carl Hein gave the "Tannhäuser" overture, and at the close a novelty, "In the Tavern," by Nicode, the Dresden composer, highly suggestive music. Mr. Hein had the brunt of the work, and the evident routine and command, with his clear beat, displayed the thorough musician and capable conductor. Messrs. Fraemcke and Hein are to be congratulated on the pair of dignified concerts.

Wolf-Ferrari's new comic opera, "The Four Ruffians," will have its première at Munich early in 1906.

Max Donner's Continued Success.

LA FEDERATION ARTISTIQUE, of Brussels, Belgium, in a notice of a time ago, and under the caption "Concert Donner," speaks of him as follows. (Translation):

This interesting pupil of Thoonen, who has also talent for composition, played Mendelssohn's violin concerto with fine technic, correct sentiment and with much sonority of tone. His technic also served him well in Saint-Saëns' concerto. His own "Mückentanz" for violin and orchestra is a morceau caractéristique, full of musical ideas, and very effective.

A letter received November 2 says that Ysaie has accepted the dedication of a Fantaisie de concert, for violin and orchestra, Donner's op. 33, and will probably play it this season. Donner expects to arrange for a concert with him later, and to play the Fantaisie at The Hague. The rise of this young American violinist is sure, and his career watched by many.

Hastings' "Temptation" Performed.

A CHOIR of eight singers sang Frank Seymour Hastings' sacred cantata, "The Temptation," at the Fifth Avenue Baptist Church, Sunday evening, November 3, under the direction of Harry Rowe Shelley. The solo singers were Miss Lamport, Estelle Rose, Mr. Lieberman and Mr. Bushnell. The first public performance of this work was at Aeolian Hall last May, when a distinguished gathering of people notable in the musical and social world attended. The cantata is very melodious, has many numbers for men's voices, for women's voices, as well as solos and mixed choruses, and has just been published by Schirmer. Excerpts are easily taken from it, and it will be found at all times "vocal," that is, suited to the voices.

Birdice Blye East and West.

MME. BIRDICE BLYE has completed a successful concert tour in the Middle West. Before coming to New York city, where she will fill engagements from December 1 to December 13, she will give recitals at Knox College, Galesburg; South Bend, Susquehanna University, and Bath. In January Madame Blye is to play in some of the principal cities in Missouri, Kansas and Colorado.

The following have studied under Mr. HERMANN KLEIN:

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OPERA—Mme. Alice Esty, Miss M. MacIntyre, Miss Florence Mulford, Miss. Olitzka, Mme. Ella Russell, Miss Ruth Vincent, Mr. Ben Davies.

ENGLISH DICTION—Mme. Gadski, Mme. Schumann-Heink, Miss Fritz Schell, Mr. A. Dippel, Mr. A. Pennarol.

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Mme. Wellington possesses a perfect vocal instrument of exquisite quality, and although her phenomenal range and the bell like tones of the upper register are superb, she leaves nothing to be wished for in her beautiful, mellow lower tones.—London Daily Standard.

Her musical interpretations and purity of tone entitled this gifted artist to the consideration which her audience accorded her.—London Echo.

With a phenomenal range and an organ of great power, Mme. Wellington possesses a birdlike perfection of technic which enthralled her audience.—London Daily Leader.

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WASHINGTON.

THE NORMANDIE ANNEX,
WASHINGTON, D. C., October 31, 1905.

ADOLF GLOSE, pianist, and Johannes Miersch, violinist, have joined forces. Their effort this season will include propagation of the best sonatas for piano and violin. A series of these will be given at their joint studio, 809 Fourteenth street, and the plan is now for Thursdays at 11 a. m. The "Kreutzer," Rubinstein in G, Schumann in A minor, Brahms in G major, with others by César Franck, Berger, Richard Strauss, Saint-Saëns, Beach and Leken, are already in the outline. This was suggested by the popularity last season of a series of recitals upon unknown composers, as illustration of lectures by Mr. O. G. Sonneck. It is to be hoped that Mr. Sonneck may be again led to unite his labors with these musicians. Mr. Miersch will play in conjunction with Erik Rath, in Virginia, and also in Indianapolis on January 26, with the Symphony Orchestra there, a Beethoven concerto. Mr. Glose is booked for solo and duo concerts, likewise, and with Mr. Miersch will play in and out of town, as opportunity offers. Both are teaching meantime. Both these musicians are well known. The violinist has been concertmaster in Graz, Austria; first violin of the Wagner Orchestra at Bayreuth, professor of music in a college in Scotland, has toured Bavaria, Switzerland and the States, and was soloist of the New York Philharmonic Club. He has played before many royalties, and received title of court violinist from the King of Greece. Mr. Glose has also a valuable record, having toured this country with the Kellogg Orchestra Company, and he was for seven years with the English Ballad Concert Company. His press notices are full of praise for many qualities, and from the pens of the most able critics.

A folder of the work of the Savage Opera Company, for this season, is in the hands of Washingtonians, causing no little interest. The "Valkyrie," in English, after the manner of "Parsifal" of last year, and a result of the success of that enterprise, will be the leading effort of the company this year. "Lohengrin," "Tannhäuser," "Aida," "Faust," "Rigoletto," "La Bohème," will be in the repertory. Judging from the reception of both companies last year in Washington, it is being hoped that the productions may be held here a longer time. Washington is starving for opera, in English as Mr. Savage produces it, especially the foreign diplomatic contingent, accustomed to it as standard entertainment.

It is through the management of Bernhard Ulrich, of the Baltimore Lyric, that the Philadelphia Orchestra comes to Washington. Five concerts are hoped for. The matinees of the Boston Symphony will be Tuesdays, 4.30, November, December, January, February and March. Mrs. Wilson Greene is responsible for their appearance. Ernest Philpitt is deeply interested in the concerts by the Marine Band, to be given in the Columbia on Saturday evenings, beginning with November. The popularity of the Marine Band, of Lieutenant Santelmann, as their director, and Mr. Philpitt's management, augur a profitable season.

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"Messiah," December 28. Soloists: Mrs. MacConda, Julian Walker. Other dates and soloists to be announced. Harry H. Barnhart, Musical Director, 1007 Elden Ave.; L. E. Behymer, Manager, Mason Opera House, Los Angeles, Cal.

Mary A. Cryder opens her vocal studio this season fortified by lessons, ideas and inspiration from Lilli Lehmann, Chaminade, Marie Roze, Revello, and from Messrs. Baldeli, the famous Florentine (for fourteen years upon the Spanish operatic stage); Journet, 'Bordese (a French librettist, some of whose work has been set to music by Saint-Saëns); Moskowski, the pianist, and M. Bertin, Regisseur en Scene of the Paris Opera Comique. She also manages concerts and recitals, having the names of Ysaie, Campanari, Scotti, Journet, Maud Powell, Franz Wilczek, Francis Rogers, upon her lists in the past, and being manager for the sole grand opera performance given in Washington, in 1903, by the Grau Opera Company. She brings this season Henri Marteau and Jean Gerardy, has over twenty salon concerts on hand here and in Baltimore, and other interesting efforts not to be spoken of as yet.

Dr. Kimball, of Washington, is an American teacher who has the hearty endorsement of celebrated foreign teachers, among his musical results. Madame Laborde, Calvé's teacher, was especially gracious in recognition of his merits, and Marchesi sent pupils to him. Over 300 of his pupils have been before the public in opera, concert and oratorio. The list embraces many well known names. The doctor is proud of the success as teacher of his pupil, Annie Goodhue, well known here as a public vocalist also.

Washington teachers are beginning to feel seriously the lack of studio accommodations. Singers are complaining bitterly of the lack of skilled accompanists, and musicians in general are calling for a Temple of Music for the capital.

Encouraging reports come from the Evans-Greene-Wilson studios. There is a large operatic contingent, larger than last year. Operas are in rehearsals. Both Mr. and Mrs. Greene are teaching vocal, and Mrs. Greene has her hands full in management directions. Three operas will be produced this season in costume, with scenery and orchestra.

Roa Eaton and her sister, Mrs. Campbell, were in Washington this week. Miss Eaton is one of the stars of the New York studio of Mrs. Garrigues Mott, and is destined for operatic career.

Mrs. Prall Knorr, last season, besides her own recitals and those of pupils, was accompanist for Mrs. Oldberg's three recitals, for Mr. Gareissen, for Mlle. Nuola, for Margaret Veitch, for Mrs. Vail, soloist of the Polymnia concerts under the direction of Otto Torney Simon; at Mrs. Wadsworth's, for Mr. Gareissen, at the same residence, and elsewhere.

Otto Torney Simon directs a class of people who return late to Washington. He is maturing plans for a busy season here and in Baltimore. Mr. Simon was one of the audience who listened this week, at the home of Miss Bentley, to a lecture given there by Mr. Tomlins, the Chicago music director and worker.

Mr. Tomlins gave one of the most noble and masterful lectures ever associated with the music life. It treated the relation of music to sociology, and was true, logical, convincing, of the highest type ideal, and eloquent to a degree. This was one of four of like kind given during a passage through Washington. The speaker is engaged wholly in music missionary work, and stands alone of his kind, perhaps, in the country. While ideal, his suggestions are thoroughly practical. He imparts them when desired to teachers, with the actual application to school work.

Susanne Oldberg announces a series of Tuesday evening musicales from November to May. The first of these will

be at the Shoreham, a Shakespeare Song Cycle, by Grace Wassall. Mrs. James Anders, of Philadelphia, Miss Moran, Mr. Scantling and Mr. Claybaugh will sing. Mrs. Oldberg sang a number of ballads at one of Mrs. H. P. R. Holt's evenings recently. Also one of her students, Halstead Hoover, now director of music in the high schools of Washington.

Mlle. Hardin Hickey is in Washington, and will be heard this season under most flattering circumstances. She is singing in a prominent church choir here. Lucy Peterson, at 1731 T street N. W., is vouched for by one of the leading musicians here as a special accompanist. Miss Eldred sang the "O Salutaris" in a leading choir this week. Miss Eldred attributes the entire fact of her singing to the method she is now teaching others.

Helène Travers Maquire and Lillian Maquire have opened a vocal studio for vocal and instrumental work at their residence, U street. Operatic work, in which Helène is skilled, will be part of the instruction as soon as pupils are prepared.

Espita Daly, of the Daly School, is of Spanish descent. Her father was an educator of great enthusiasm, and espoused especially the doctrine of the fundamental in music. He was well known and highly esteemed here, where he had a school of his name. The daughter has strong convictions upon these subjects also, and uses them in her own school of singing, on F street N. E. Her son, Norman, now an accomplished pianist, has recently associated himself in the school and will teach, when not preparing for concerts and recitals. Both have a large following.

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are full of enthusiasm, and have pleasing personal manners peculiar to the Latins.

Miss Unschuld is gaining steadily in Washington in a quiet, but solid way. Her piano classes are numerous this season. The series of Young People's Matinees for the public schools begins this week. Her music club is interesting. A Newport lady, interested in the work of the university, presented Miss Unschuld this summer with a concert upright piano for use in the institution. The instrument has a concave lid, designed to act as a tone reflector. The program played at the last club meeting illustrated the effect of this innovation. A Handel concerto, Beethoven trio, a Haydn quartet, and movements from sonatas by Brückner and Brahms formed a recent program of this club, named the "RE." Miss Unschuld is serious and authoritative in her management, and thoroughly artistic in her work.

Mrs. Frank P. Byram gave a piano recital in the Normal School here this week, assisted by Halstead Hoover, director of music in the high schools. Mr. Hoover gives a recital of his own at the Western High School on Friday. Sally Mason, regular accompanist for the schools, is accompanist for such affairs also.

Thomas Evans Greene is tenor soloist of St. Paul's Episcopal Church. He is to give a song recital for the Martha Washington Chapter of the D. A. R. in November. Edwin Hughes is to give a recital with Harrison Moore, a pupil of Mrs. Oldberg.

Minna Heinrichs should be mentioned in the list of Washington's prominent violinists, soloists, ensemble players and teachers. Studios, 1117 Roanoke street. She is well known and liked, is a member of the Georgetown Orchestra, is a musician of ideals, is timid and retiring, and does good work. Her name is not the same as that of the pianist at the Wexford. Marie Luise Heinrichs.

Hallie Dupré, of Texas, has gone to Arizona to fill a musical position there. She has been studying voice in Washington with Mrs. Bradley McDuffie. Mrs. McDuffie divides her time between the Martha Washington Seminary, her studios on F street, and her choir on Vermont avenue.

The Misses Minke teach piano at their apartment on Ninth street. They will give recitals this season. Pauline Whittaker gave a musicale this week, assisted by local musicians. Miss Whittaker is a contralto, singing in the choir where John Porter Lawrence is organist.

William Edw. Todd has a class of interesting young people studying the small strings. He is one of the most popular teachers in Washington, having charming manners and kindly spirit toward colleagues, in addition to warm musical temperament and a knowledge of his subject.

Sadie Julian Gompers praises much her New York teacher, Paul Savage, for his original, practical qualities. For instance, in addition to talking about good enunciation, he insists upon it. He will go into a second studio, and, constituting himself audience, call out: "I cannot understand one word you are saying. I must understand every

word without even trying." He also insists upon memorizing the work studied. For these two things alone Mr. Savage should be "knighted," as an example. Miss Gompers sang with a good, natural voice when she commenced her lessons with Mr. Savage a few months ago. She now sings with a good, trained one. She is studying piano also by his advice.

Franceska Kaspar is another young singer who sings from memory—mostly. Every singer should, always. It there were more mind used in music there would be fewer spectacles in the profession. Edwin Hughes has a splendidly trained memory, owning a perfect library of good music in his head. He considers lack of it largely negligence on the part of teachers, and insists upon it with his pupils.

Oscar Gareissen urges this matter of rehearsal from an audience standpoint, for studios. Possessing a remarkable gift for mimicry and the power to have it accepted good naturedly, he imitates ways of doing things and not doing them, that is invaluable in correction.

The Yersin Sisters, inventors of the phono-rhythmic method for correcting French pronunciation, should send a representative, or better still, come to Washington. There is here a profitable field for their endeavor. Washington as a diplomatic centre calls for correct language study in imperative degree. This is expressed also by Pauline H. Clark, the contralto, in regard to Boston. Miss Fogler meditates going, or has gone, to Europe, it seems, and Mrs. Clark, who is a firm believer in the French phonics as the only means for ever coming to sing or speak French decently, mourns the fact, and asks that some one continue the work there.

Mrs. Clark is one of the most faithful, certainly not one of the least gifted, of the Gertrude Salisbury studios in Boston. She has been director of musical movement and chief contralto singer at the Crawford House, in the White Mountains, for several years. At the last concert there she sang German songs to much applause. Programs and artists each year are serious and competent. She is an enthusiastic believer in the sound system for learning French pronunciation, hence her concern for Boston.

An interesting figure in musical circles in Washington is the vocalist, Annie Roemer Kaspar, wife of the orchestra director, Joseph Kaspar, and mother of two promising musicians, Franceska and Heinrich. Mrs. Kaspar teaches singing in the National Park Seminary, also in a prominent private school in the centre of Washington. Educated in the Old World herself, and in the large cities of the States, she has sung in churches, concerts and light opera, and has taught with success. The National Park Seminary has a small Greek temple in which musical performances are held and lectures given. Here Mrs. Kaspar had presented "Faust" and "Carmen" by the musical students of the school. Light operas have also been given there in the school societies. The musical interest in this school is probably one of the largest in the section. Franceska Kaspar has gracefully made her debut to Washington audiences, and is daily increasing her repertory and power. Heinrich is in Berlin studying piano with Madame Stepanoff, a Leschetizky disciple.

Next week there will appear a list of the principal schools and studios of Washington, also names of the members of the Friday Morning Music Club. An article upon the public school music of Washington will shortly appear also.

Those interested in record of public school music by THE MUSICAL COURIER, please remember that the paper is not a personal organ, nor is it partisan in any sense. The interest is purely national and musical, to search, to compare notes, and to show what progress music education is making under Government protection and how the work is being carried on.

FANNIE EDGAR THOMAS.

A Gerardy Dinner.

A "HOW DE DO," as Manager R. E. Johnston put it, was given to Gerardy, the cellist, in the shape of a dinner at the Café Martin last Thursday evening. The characteristic menu read as follows:

THE MEAN YOU:

Artichauts Legato. Anchois, piquant as Popper.
Consommé, triomphale à la Gerardy.
Pigeon grillé (roast) à la Critique.
Céleri, sweet as Saint-Saëns.
Olives, oily as a Flechter fiddle.
Crab (Grab) Meat à la Johnston.
Salade de Laitue à la Kraus.
Glace Napolitaine, clear as a Gerardy Spicato.
Friedishes de Kuehl.
Champagne "frappé à la Junge."
Abundant Cigars. Ros-"Bach" Water.
Kol Nid—Rye Whiskey and Belgium Highballs à la King Leopold.
Repartee à la "Musical Courier."
Flowers from the "Blumenberg."
The "Springbrunnen," by Popper.
Walters à la "Perpetual Motion."
Bonne Nuit, et "Traffimerel."

A Good Coach.

THE work of William J. Falk is receiving recognition. Marie Rappold, the newly engaged prima donna of the Conried Opera Company, has coached all her roles with him. When she sang for Mr. Conried she was already prepared to undertake the principal characters in "Aida," "Lohengrin," "Faust" and "Carmen," and several less important parts. Other opera singers who have coached with Mr. Falk are: Josephine Jacoby, in all her German roles, "Hänsel and Gretel," "Rheingold," "Walküre," "Siegfried," "Götterdämmerung," "Meistersinger," "Flying Dutchman"; Millicent Brennan, who is singing principal roles with the Savage English Opera Company; Camille Seygard and Madame Molka-Kellogg; Marguerite Lemon, of the Conried Opera Company, and Carrie Bridewell, now singing in Germany, and a number of others.

Göteborg (Sweden) has just established a permanent symphony orchestra, which will give two concerts each week during the season.

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CINCINNATI.

CINCINNATI, November 1, 1905.

THE College of Music has issued the following important circular, which will speak for itself:

"In touch and sympathy with every musical need of the country, the College of Music, impelled by the spirit and mission of a public institution, is able to announce the initiative in a most important undertaking, which will be welcomed by thousands of organists and parochial school teachers throughout the length and breadth of the land. It is nothing less than the establishment of a complete school of plain or Gregorian chant on the lines of the 'Motu Proprio' of Pope Pius X, and under the personal teaching and direction of an ecclesiastic, who, from the very shades of the Vatican and with the complete equipment of many years of study and training and practical experience on the subject, will speak with the voice of authority. Father Leo Manzetti, who will have charge of the plain chant classes, is a distinguished graduate of the famous Gregorian Chant School at Ratisbon (Regensburg), having previously completed a course in voice, organ, harmony, counterpoint, fugue and plain chant at the Conservatory of Turin. At Ratisbon, at the request of Dr. Haberl, he officiated as the organist of St. Cecilia's Church, attached to the school, and became its choirmaster. There he taught a large class of students, who participated in the services of the church. Subsequently he was for three years the organist of the cathedral at Aosta, near Turin, and there became a collaborator on the 'St. Cecilia' and 'Musica Sacra,' published in Turin and Milan, and devoted to the reformation of church music. For three years he studied the Benedictine interpretation of the Gregorian chant with the Benedictine Fathers of Italy, among whom were several pupils of Don Pothier. Father Manzetti also filled for several years the position of organist to the Queen Dowager Marguerite of Savoy in Gressony. Two years ago he accepted a call from Father Ferina, of St. Rita's Church, New York, to begin the movement of church music reform in the American metropolis. It was there that, about three months ago, he was met by Archbishop Moeller and induced by him to come to Cincinnati and institute the same reforms in this arch diocese. With zeal for his mission, he began his work at the cathedral and at St. Gregory's Seminary and at Mt. St. Mary's Seminary, Cedar Point, and is now training a choir of the clergy for the requiem mass. Father Manzetti enjoys the confidence of the best church composers and musicians in Germany and Italy, as well as that of Father Perosi at the Vatican and of many other members of the Papal commission for the revision of the new edition of Gregorian books. As the 'Motu Proprio' encyclical of Pope Pius X is being interpreted as mandatory and binding on all the dioceses of the Catholic world, the bishops of the American hierarchy are hastening to execute its demands and to introduce its salutary reforms into the public services of the church. The College of Music, by the establishment of this new and interesting study in its curriculum, will not only cater to the present demands of a large and respectable class of citizens throughout the country, but to the music student will be afforded the opportunity of familiarizing himself with the very foundations of polyphonic music, upon which Palestrina and Bach constructed their greatest and sublimest creations. To analyze the ancient tonal modes—Ambrosian and Gregorian—and to teach the rules of their harmonization will not only round out the present mission of the Catholic organist, but broaden the understanding and deepen the foundations of the universal music student. All music students, therefore, whether organists or otherwise, will be welcomed to Father Manzetti's classes. The educational plan embraces two classes, the first of which will be inaugurated at once for organists, teachers of music in parochial schools and others interested. As an outgrowth of this first class there will be, as soon as possible, a second, presenting a course for church organists, especially in the harmonization of the Gregorian chant and an analysis of the old tonal modes."

A new comer to the musical colony of this city is Julius Singer of Buffalo, who has just returned from a study abroad of the violin under Prof. Gustav Hollaender, of Berlin, and Professor Sevcik, of Prague. Mr. Singer has been a successful teacher and performer in his home town, but owing to the fact that he has contracted with the Cincinnati Symphony Orchestra as one of the first violins for the next two years, he will make his permanent home here.

Isabelle Walton Sparkes, soprano, a very talented pupil of David Davis, will be one of the soloists at "The Mes-

siah" performance of Waco, Tex., during the holidays. Miss Sparkes is a pure lyrical soprano of unusual compass and very decided temperament.

Dell Martin Kendall, soprano, began her tour with Signor Campanari, baritone, in Milwaukee. On Friday, a week ago, she sang at Chicago, and on Saturday night at Rockford, Ill. Monday night she sang at Cleveland. She will tour the principal cities of Ohio and Indiana.

Mr. Tirindelli announces the first public concert of the Students' Orchestra of the Cincinnati Conservatory of Music for December 14. Mr. Tirindelli has an interesting program in view—compositions by Handel, Schumann, Tchaikowsky and a novelty, "Saint Mary Magdalen," for orchestra and woman's chorus, by Vincent d'Indy, which will have its first hearing in America. The pianist of the evening will be Martin J. Read, pupil of Frederic Shailer Evans, who will play the first movement of the Mozart concerto in D minor, with a cadenza by Reinecke. The Conservatory chorus will make its first appearance with the orchestra on this occasion.

It will be hailed with intense delight that Prof. A. J. Gantvoort, manager of the College of Music, has concluded to resume the popular chorus classes, which were shelved after the Odeon fire for want of room. They will begin on the evening of October 30, in the large rehearsal room on the first floor, and will be under Mr. Gantvoort's personal direction. The record of these classes in the past will speak for itself. A large proportion of the present Festival Chorus are products of these classes. Men and women who are engaged in business during the day will find this a golden opportunity.

Douglas Boxall, of the Conservatory of Music faculty, is engaged as soloist of the Indianapolis Symphony Orchestra concert on the evening of November 21. He will play the tremendously difficult Schubert-Liszt "The Wanderer" fantasia, with orchestra. He will also give a piano recital in Lexington, Ky., the first week in December. His solo numbers at the Indianapolis concert will be "Meine Freuden" and "Maedchen's Wunsch," Chopin-Liszt, and the Chopin etude, A minor.

Prof. S. C. Durst, of the Metropolitan College of Music, will present Handel's oratorio "O Praise the Lord With One Accord" at the Church of our Saviour, Sunday, November 5. He will also give a piano recital for the Women's Club, of Covington, Ky.

J. C. HOMAN.

CINCINNATI, November 4, 1905.

Mr. Van der Stucken announces the following complete list of compositions to be given during the Symphony season, the works being arranged as nearly as possible in the order in which they will be presented:

Overture, Carnival	Dvorak
Symphony No. 5 in E minor	Tchaikowsky
Suite, Les Erynnies	Massenet
Overture, Egmont	Beethoven
Symphony in C	Schubert
Suite, Roma	Bizet
Overture, Calm Sea and Happy Voyage	Mendelssohn
Symphonic Poem, Tragic-Commedia	Tirindelli
Symphony No. 1 in B flat	Schumann
Overture, Benvenuto Cellini	Berlioz
Symphony in D minor	César Franck
Triptyque Symphonique	Block
Suite in D	Bach
Symphony, Harold in Italy	Berlioz
Serenade	Strauss
Till Eulenspiegel	Strauss
Overture, Phedre	Massenet
Symphony No. 3 in D	Brahms
Suite, Algerienne	Saint-Saëns
Overture, Hansel and Gretel	Humperdinck
Symphony No. 7 in A	Beethoven
La Mort de Tintagiles	Loeffler
Le Camp de Wallenstein	D'Indy
Overture, Der Freischuetz	Weber
Symphony No. 4 in E flat	Bruckner
The Swan of Tuonela	Sibelius
Serenade	Hugo Wolf
Les Preludes	Liszt
Overture, The Magic Flute	Mozart
Symphonic Fantasy, In Italy	Strauss
Suite, Aladdin	E. S. Kelly

The May Festival situation, under the management of Mr. Van der Stucken has assumed such shape that an unprecedented choral success seems to be nothing less than a justifiable conclusion. Up to date Mr. Van der Stucken has accepted 334 voices—representing an aggregate of material that in quality, volume, power and elasticity has not been surpassed by any chorus of the past in the Festival's history. And the wonder now is that such a chorus should

have been brought together in so short a time without the assistance of the old organization, which, with the exception of a few voices, whose pay for last year's work depended upon their continuance and singing at the next Festival, as per contract, had persistently and perhaps conscientiously kept aloof from the new order of things. As it is now, the aggregation of voices is practically a new chorus, and in several respects it is well that it should be so. The old chorus with Theodore Thomas closed a glorious chapter in the book. The new page opens with new material and a new guiding hand—with ideals just as high, motives just as noble, and with the inspiration of the united musical forces of the city to support him. If Mr. Van der Stucken will lead this choral body to the artistic plane which the Arion Society, of New York, climbed to several years ago the success of the next Festival, from a choral standpoint, at least, will be triumphant. It is Mr. Van der Stucken's intention not to increase the chorus much over 300 voices, but, although he has already secured considerably above that number, he will not refuse a limited number of trained voices, good readers; especially is he ready to accept more second basses. At present the chorus is rehearsing Elgar's "The Apostles," which will occupy its time during the entire month of November. The Bach cantata will be taken up next and the other choral Festival works will be announced later.

The second educational piano recital by George Schneider, on Saturday, November 4, offered the following program: Beethoven, sonata, op. 7; Schumann, "Bunte Blätter," op. 99; Novelties, Abenmusic, scherzo; Grieg lyrical pieces, op. 68, "Sailor's Song," "Grandmother's Minuet," "At Your Feet," "Evening in the Mountains," "At the Cradle," "Valse Melancholique"; Edouard Schuett, "Pensées d'Automne" (op. 36), "Vision d'Automne au Village," "Cantique d'Amour," "Valse Champêtre," Epilogue; Chopin, rondo, op. 16.

Dr. N. J. Elsenheimer, pianist of the College of Music, has been appointed the Cincinnati correspondent for Die Musik, of Berlin. Dr. Elsenheimer on Saturday presented a musicale of interest at his Clifton home in the American premiere of a group of fourteen songs of his own composition. The songs treat of a variety of subjects, from the pathetic to the ideal, poetic and humorous sides of life. Their striking trait is originality of character and a live, up to date, modern harmonization. The music fits the sentiment closely and with delightful fidelity. In two, "The Ghosts of Mummel Lake" and "The Demon's Powers," the composer has swung himself to intensely wrought dramatic heights. The tenderness of "All Souls' Day" was beautifully expressed, and the serenity and solemn prayer of "Evening Rest" was convincing. In the interpretation of these songs Hans Seitz, baritone; Miss Schwartz, dramatic soprano; Estelle Krippner, soprano, and Charlotte Callahan, contralto, assisted toward a realization of their artistic merit. Mrs. George Bohrer, Clara Besuden, Mrs. Howard Wurlitzer and Mrs. N. J. Elsenheimer introduced the recital with an ensemble pianistic reading of the first movement from Mozart's symphony in G minor. Mrs. Elsenheimer, as the hostess, entertained all her musical guests charmingly.

Romeo Gorno, in opening his chapter of the musical season, presented for critical review on Monday night, October 30, his associate in the faculty, Octavia Stevenson, pianist, in the hall of his school, 215 and 217 West Seventh street. Miss Stevenson was assisted by Ernest Simon, baritone, in an interesting program. Her playing proved delicacy and equipoise and a considerable degree of musical equipment. The Bach numbers—largo from the fifth violin sonata and recitative and aria from the thirtieth cantata—were given a careful, thoughtful reading. The Chopin selections—nocturne, E minor, and valse—were delightfully played, with that inner sense of sensuous delicacy which belongs to the composer. The Liszt "Rhapsodie Elegiaque" No. 5 and the movements from the Grieg sonata proved even more a marked degree of musicianly equipment. Mr. Simon, of the Oscar Ehrgott Vocal School, was heard at his best in "The Tournay of St. John," by Saint-Saëns, and the "Gypsy John" of Clay. He has a well rounded out basso voice.

Mrs. Wm. McAlpin will present her pupils in recital Monday evening, November 27. As this is Mrs. McAlpin's twentieth students' recital, both she and the class are endeavoring to make it an unusually artistic event. The different numbers will be in costume and are selected from composers both foreign and national.

J. A. HOMAN.

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PITTSBURG.

PITTSBURG, November 4, 1905.

THE eleventh season of the Pittsburgh Orchestra opened Friday evening, November 3, at Carnegie Music Hall, under most auspicious circumstances. A large and brilliant audience was awaiting the appearance of their noted conductor. As Luigi von Kunits, concertmaster, took his position at the head of the violins, his popularity was apparent by the outburst of applause.

And when Emil Paur stepped out upon the platform a perfect ovation was given him by both audience and orchestra. Before the opening overture, "Oberon," had ended, the audience was again brought to the realization of the fact that one of the few great conductors of the world was in their midst. Following the overture came the A major Beethoven symphony. The writer has heard this symphony conducted by many of the world's greatest conductors, but never more satisfactorily given than it was under Emil Paur's baton. In both the symphony and overture, Mr. Paur dispensed with the scores.

During the intermission which followed the symphony, expressions of delight and satisfaction were to be heard on every side.

The second part of the program was opened by the Love Scene from the opera "Feuersnot," by Richard Strauss, which was the first time a Pittsburgh audience had the opportunity of hearing it. Then followed two Wagner numbers, "Siegfried's Funeral March," from "Die Götterdämmerung," and "Siegfried's Rhine Journey," from the same opera. In these two numbers Mr. Paur proved to his audience that he was not only a great interpreter of the classical composers, but that he was equally at home with Wagnerian scores. The interpretation of the Funeral March was unusually impressive and magnificent.

The second concerto will be given Friday evening, November 10, and Saturday afternoon, November 11, with Jean Gerardy, as soloist.

E. N. Bilbie, the violinist and teacher, has moved his studio from Penn avenue to 809 Belfonte street. At present he is busily engaged in rearranging his ensemble classes. Mr. Bilbie is really a pioneer in this work, as he, in conjunction with Miss Davison, had the first classes in ensemble playing in Pittsburgh. He deserves great credit, for this branch of musical study was entirely neglected, and he had to arouse the music lovers, making them realize the importance and necessity of such classes. Later the Von Kunits String Quartet and Mendelssohn Trio, through their concerts, aroused considerable interest in ensemble work. Great difficulty is experienced in finding violoncellists. It is certainly a fact to be regretted that a town so large as Pittsburgh has so few cello players. The limited number that are located here are busy all the time.

The Von Kunits String Quartet will give a series of four recitals at the home of John C. Slack, Sewickley. They will be assisted by Emil Paur, Severin O. Frank, Edith Litchfield, pianists, and Martha Sandal-Bransen, soprano. The first one will be given November 9.

The first of Mr. and Mrs. James Stephen Martin's Saturday afternoon musicales, for this season, will take place Saturday, November 4. Among those who take part are Jeanne McCloy, Laura Stevenson, Myrtle June McAteer, Henrietta Bowlin, Mrs. F. H. Steele and David Stevens.

For the week of December 4 Henry W. Savage announces the third annual engagement of his English Grand Opera Company in a repertory, including the first production in English in America of "The Valkyrie," together with "Aida," "Rigoletto," "La Bohème," "Lohengrin," "Tannhäuser" and a revival of "Faust."

The annual recital by vocal pupils of William M. Stevens will be given in Carnegie Music Hall, Thursday evening, November 23. These recitals are looked forward to eagerly by the many admirers of Mr. Stevens, for in the past a very interesting and instructive program has always been given.

An interesting organ recital was given by City Organist Caspar P. Koch, in Carnegie Music Hall, Allegheny, Thursday, November 2. Mr. Koch was assisted in the program by the Schubert Club, with Earl Byers as conductor; Elmer L. Smith, basso; B. M. Aarons, soprano, and Charlotte E. De Vore, pianist. Another feature of the

program was singing by a quartet composed of Joseph Rosser, William N. Shaw, Frederick Kolb and Lloyd E. Bogges.

An exceptional musical program was given at the loan exhibition in the Pittsburgh Conservatory of Music for the benefit of the Lawrenceville Baths. Those who took part were Martha Groff, Myrtle J. McAteer, Grace Summers and Ord Bohannon, who has recently returned from study in Europe.

The president of the Twentieth Century Club has issued invitations for a reception in honor of Emil Paur, director of the Pittsburgh Orchestra, Monday, November 6. This will be Mr. Paur's first appearance in full piano program, and the recital is therefore of more than usual importance.

A private musicale will be given at the home of Mrs. H. K. Porter, November 13, at which the Von Kunits String Quartet will have charge of the program.

Clara Ewing, the piano teacher is preparing a number of new musical games to be used among her pupils during the coming winter. This is very commendable work, for it stimulates interest and enthusiasm and helps the little ones over the rough places in a pleasant and delightful manner.

Gaston Borch, composer and cellist, arrived in Pittsburgh, Friday, November 3. Throughout the summer, Mr. Borch was busily engaged conducting the well known Lausanne Symphony Orchestra, in Lausanne, Switzerland. He had great success, and a number of his own compositions, which were given, were praised very highly. His interpretations of both classical and modern composers were commended by all the musical critics of Lausanne. As a composer, Mr. Borch is rapidly becoming well known, and only a short time ago an entire program of his compositions was given in Boston, Mass.

The first Mozart Club concert of this season, will be given in Carnegie Music Hall, Tuesday, November 7. The oratorio, "Elijah," has been chosen for this concert, and excellent soloists have been engaged. Amanda Vierheller, a Pittsburgh soprano, who has gained renown abroad; Christine Miller, one of the best known of Pittsburgh's contraltos; the well known baritone, Gwilym Miles, and Albert Shaw, tenor, of the First Presbyterian Church choir in Chicago, comprise the soloists. The Mozart Club will be assisted by the Pittsburgh Orchestra.

The choir of the Church of the Ascension, Shadyside, will give Gaul's "Holy City," when Mr. Napier, organist and director, will have the assistance of Ruth Hay, Alice Spaulding, Alice Snyder, Mr. Pettee, Mr. Pulen, Mr. Goder and Mr. Morris, with the full vested choir of forty-five voices in the chorus.

One of the teachers of singing who has come to Pittsburgh this autumn with the intention of making a permanent residence here is Ralph Butler Savage, a member of the family of that name so well known in the musical circles of New York and Boston. Mr. Savage received his musical education from Arthur J. Hubbard, of Boston, afterward going to Italy, where he coached with Vannini, Mr. Hubbard's former teacher. He brings to his work the enthusiasm of a man whose preparation for his profession has convinced him that he is equipped with the requisites for success; he feels that he has something of value to impart, and is working for the highest and best in his art. As is the general custom here, Mr. Savage has two studios, and he spends Tuesday, Friday and Saturday afternoon in the city; Monday, Wednesday, Thursday and Saturday morning at the East End. Already his success is assured, and nearly all of his time is engaged.

Clarence Eddy will open the eleventh season of free organ recitals at Carnegie Music Hall this evening, and has prepared a brilliant program of classical as well as modern numbers. Guilmant, Bach, Elgar, Widor and Thiele are represented in the program as well as Arthur Bird and Alfred Hollins.

Among Ad. M. Foerster's recent compositions are three for the organ and a set of Greek love songs. Published by the O. Ditson Company.

Frank M. Hunter and Sidney Hamilton occupy a studio on alternate days at 244 Fifth avenue. Mr. Hunter, after fifteen years spent abroad in London and Italy, where he worked with the best teachers, has returned to Pittsburgh to take up his work as a teacher of singing, to which he has looked forward during his residence abroad and for which his own experience as a singer has eminently fitted him. Mr. Hamilton is the organist of the Bellefield Presbyterian Church. He was educated abroad, being a pupil of E. Schirner, of whom he always speaks with the pride and affection of a grateful pupil. Mr. Schirner is to visit this country at an early day and Mr. Hamilton is looking forward to that event with pleasant anticipations.

E. Ellsworth Giles in addition to being a successful singer and teacher, is an enthusiastic golf player. That he is also successful in this direction is shown by the large number of silver cups he has won.

QUESTIONS AND ANSWERS.

Our Role as Arbitrator.

AUSTIN, TEX., November 1, 1905.

To The Musical Courier:

I want to spend from December 12 to December 29 in New York. Will you kindly inform me through letter of any musical attractions about that time, either local or foreign. Your journal is a regular visitor to my studio, and my pupils and I consider it indispensable. Thanking you in advance,

(Signed)

Sincerely,

ALTOONA, Pa., November 3, 1905.

To The Musical Courier:

Will you kindly advise me how to engage my time to the very best advantage December 26 to 29 in New York, musically? I have never had the opportunity of getting to New York at that time of the year, and know of no better authority upon musical matters than yourself. Thanking you in advance for your trouble, I beg to remain,

Yours respectfully,

(Signed)

THE MUSICAL COURIER is constantly in receipt of letters like the two printed herewith. Of course the letters were answered and the desired information was given, but the names of the writers are withheld because we do not wish the irresponsible managers of "fake" musical attractions to flood our correspondents with advertisements. Evidently New York daily papers are read only in New York, and by New Yorkers.

A Change of Name.

Wesley Weyman writes to protest against a note in a recent issue of THE MUSICAL COURIER, which announced that Mr. Weyman is connected with the new Loeb Conservatory of Music. "I am not connected with the Loeb Conservatory," says Mr. Weyman in his letter, "nor do I know of an institution of that name. It is at the Institute of Musical Art, 53 Fifth avenue, that I am engaged. I shall be obliged to you if you will correct this in your next issue." The school in question is generally known among local musicians as the "Loeb Conservatory," because no secret was made of the fact that a gentleman named Loeb furnished the money with which to start the undertaking. However, there's nothing in a name, as the poet said, and whether the new school be only a Conservatory of Music, or an Institute of Musical Art, it will have an equal chance with the public, and THE MUSICAL COURIER wishes the organizers a large enrollment of paying pupils and a profitable ledger at the end of each business year. With such an excellent teacher and soloist as Mr. Weyman in the piano department, that branch of the school should be a sure money maker.

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SAN FRANCISCO.

SAN FRANCISCO, Cal., November 1, 1905.

HAROLD BAUER'S future engagements in San Francisco will be an assured success. The "first night" in San Francisco is usually discouraging to great artists like Mr. Bauer, in point of attendance. His initial concert was no exception, the audience being somewhat scattered. If Mr. Bauer had any doubt as to the appreciation of the San Francisco musical public that night, it was certainly dispelled on his second appearance, when he was greeted with a "standing room only" house! Mr. Bauer made such a tremendous success on his second appearance that he decided to give an extra concert.

A prominent musician of San Francisco, speaking of Mr. Bauer, said: "Why, there is no greater master of the piano living, and in no distant future Mr. Bauer will be the idol of America."

San Francisco will look forward to Mr. Bauer's coming every season, and judging from his present triumph there can be no question of his return. The concerts were under the able direction of Will Greenbaum.

Madame Eames' concerts delighted large audiences in San Francisco, not alone because of the singing of the prima donna, but for the appearance of Emilio de Gogorza, the baritone, and Joseph Hollman, the Holland 'cellist. From the outset De Gogorza certainly "took his audience by storm." His first number, the "Prologue" from "Pagliacci," was enough for the audience to immediately recognize that he is one of the greatest living baritones. When he finished his third number, "Drink to Me Only with Thine Eyes," the audience fairly went mad. Five encores followed. Such unstinted enthusiasm has probably never before been awakened in the old Alhambra.

Madame Eames was expected to be great, and the audience was not disappointed, but it was not until the great ovation was accorded De Gogorza that she sang at her best. Tosti's "Good-by" and a pretty setting of "God's in the Heaven and All's Well on Earth" were enjoyed most. Mention must be made of Joseph Hollman, the 'cellist.

His delicate handling of his instrument, his mellow tones and perfect shading were a revelation.

A club event of considerable importance was the Cecilian recital given by the Corona Club, Thursday afternoon, October 26. Millie Flynn, soprano, and R. E. G. Keene, basso, sang several numbers in a pleasing manner.

Basil Tetson, baritone, formerly with the Bostonians, Carleton, Hess and other opera companies, also soloist with Gilmore's and Sousa's bands, is now permanently located in San Francisco. Mr. Tetson, assisted by Theodore Salmon, pianist, gave a complimentary recital on Tuesday evening, October 24, at Century Hall.

Beatrice Priest Fine presented the following program at her recital in Lyric Hall early last month:

Batti, Batti	Mozart
Lauf der Welt	Grieg
Ein Traum	Grieg
Sandmännchen	Brahms
Schlagende Herzen	Richard Strauss
Ständchen	Richard Strauss
Minuet (Seventeenth Century)	Weckerlin
Coppelia (Ballet Music)	Delibes
Aime Moi	Viardot-Chopin
Chanson de Scuzzone (Acanio)	Saint-Saëns
It Was a Lover and His Lass	Old English
They Say	Randegger
Spring	Henschel
Shougie Shou, my Bairnie	Henschel
The Proposal	Mary Sumner Salter
Madcap Marjorie	Frederick Norton
The Cuckoo	Lisa Lehmann

Grace Rollins accompanied for the soprano.

Here Too.

"SAY," roared the irate citizen as he rushed into the office of the village weekly, "where's the editor?" "Want to see him personally?" queried the office boy. "You bet I do," answered the i. c. "I'm going to thrash him within an inch of his life. See?" "Oh, all right," answered the boy. "Just have a seat, please. There are three others ahead of you."—Chicago News.

THE MILLS QUINTET COMPANY.

SAN FRANCISCO, October 21, 1905.

SPENCER JONES, the well known concert director, of Chicago, and manager of the world's tour of the Watkins Mills Quintet Company, arrived by the Oceanic Steamship Ventura in this city Tuesday morning. Mr. Jones was subsequently interviewed at the California Hotel by our representative in San Francisco. Mr. Jones stated that he has come three weeks ahead of his company to perfect arrangements for the American and Canadian tour, which will extend across the entire continent.

"We have had in Australia, New Zealand and Tasmania a pronounced success in every way. Our party, as you are aware, comprises Edith Kirkwood, soprano; Gertrude Lonsdale, contralto; Harold Wilde, tenor; Watkins Mills, England's foremost basso, and Eduard Parlovitz, solo pianist. They are at present concluding their New Zealand tour, and sail from Auckland on the Sierra on October 23, and open the American season in Frisco under the direction of Will S. Greenbaum, at the Alhambra, Tuesday evening, November 14. Further concerts with entire change of program will be given on the 16th and 18th. We have given, Mr. Jones stated, in the Antipodes, over 110 concerts, appearing in the larger cities with the Philharmonic and Choral Societies as soloists in the following works: "Elijah" (2), "Creation" (2), "Messiah" (1), Berlioz's "Faust" (1), Spohr's "Last Judgment" (1), Cowen's "Rose Maiden" (1).

"When did your tour open in Australia?"

"We sailed from Marseilles April 5 on the P. & O. steamer India, and opened our tour at Perth, West

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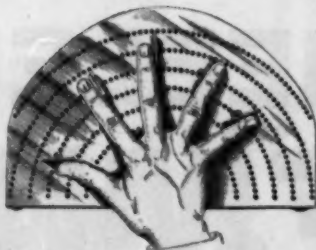
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Australia, May 5 last. A special feature of our concert programs in the Antipodes has been the introduction of the song cycles now so popular in England. I refer to Liza Lehmann's "In a Persian Garden" and "The Daisy Chain," and H. Lane Wilson's "Flora's Holiday." These works have everywhere been received with the greatest enthusiasm. Upon our programs in America, we intend to give these works and in addition Brahms' "Liebeslieder Walzer." The entire press of Australia and New Zealand have been unanimous in saying that our Quintet Party is the finest that has ever visited those shores.

"This is the first trip your artists have made to the United States, is it not?"

"Yes, with the exception of Mr. Mills and Mr. Parlovitz. Mr. Mills has, upon three occasions, been especially engaged for the big Cincinnati May Festival, one of the most prominent in the United States. He has also appeared with the leading societies of Boston, New York, Louisville, Ky., Syracuse and Albany, N. Y., Cleveland, Dayton and Oberlin, Ohio, Minneapolis and St. Paul, Minn., Denver, Col., Los Angeles, Cal., and other important cities and towns. In fact Mr. Mills has paid no less than eight visits to Canada and the United States."

"How long do you consider your present tour will last?"

"It is hard to say, but judging from the large number of bookings and the inquiries received, I should say we shall not get away from New York before the end of next February, at the earliest."

The Russian Symphony Orchestra.

CONDUCTOR MODEST ALTSCHULER, and his associates of the Russian Symphony Orchestra expect some important new musical utterance to come out of the memorable political events through which the Russian nation is passing.

Official patronage has kept much Russian orchestral music from that close touch with the insurgent spirit of the populace that the literary genius of the race has enjoyed, yet stirring songs were written after the emancipation of the serfs, and in the late fifties, by Glinka and Dargomyzhski, while after the Turkish war in 1878, Tchaikowsky composed his well known "Marche Slave." The "1812" overture, which the Russian Symphony Orchestra will play at its first Carnegie Hall concert, Saturday evening, November 18, was written by Tchaikowsky for the opening of the Chapel of Christ in Moscow, on the spot where Napoleon had stood before beginning his disastrous retreat.

Russian musicians here look to Glazounoff or Rachmaninoff for the summing up in an orchestral outburst of the national feeling aroused by the Czar's manifesto. Rachmaninoff, they believe, might even bring some new and vital work with him when he comes next April, as the Russian Orchestra's "guest" conductor.

According to Mr. Altschuler, who has gained a new perspective in his ten years' residence in America, the genius of Rachmaninoff has not yet fully crystallized. His second piano concerto, which Raoul Pugno will play, November 18, is said to be in wayward and shifting mood. Rimsky-Korsakoff, whose "Snow Maiden" suite is to be another novelty, is classed by Mr. Altschuler as a man attracted by nature and orientalism, rather than by the life of his own people. Tchaikowsky, he holds, was the real exponent of the spirit of Russia, despite contemporary charges of being a cosmopolitan. It is promised that this latter composer's fourth symphony, also to be played November 18, will in the third and fourth movements be interpreted in a manner unfamiliar to New Yorkers.

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Some pupils of Mr. Mildenberg's who are now successful teachers: Mr. A. Wiggers, Nashville, Tenn.; Miss Georgia Richardson, Detroit Conservatory Faculty; Miss Mabel Davison, Director of Nagasaki Conservatory of Music, Japan; Miss Celia Ray Berry, Director of Vincennes University Department of Music; Miss Ruth McLynn, Principal of Department of Music, Women's College, Charlotte, S. C.; Miss A. E. Brown, Los Angeles, Cal.; Miss Dolores Grossmeyer, Colorado Springs; Mr. A. Berne, Newark, N. J., and others.

All former subscribers to the Russian Symphony concerts have retained their seats for this season. The sale of places for single concerts begins November 11, at Carnegie Hall and Luckhardt & Belder's, 10 East Seventeenth street.

CARL'S LECTURE ON JAPAN.

VERSATILITY is a new definition for success. Several of the arts and sciences claim the perennial Hopkinson Smith, author, illustrator, singer, violinist, engineering expert and skilled in several other trades. The musical world has William C. Carl, organ virtuoso, teacher, choirmaster, author, traveler, lecturer and impresario. Some of us recall that it was Mr. Carl who managed the last tour of his great master, Guilman, in this country, when the celebrated French organist played at over forty concerts under Mr. Carl's direction. Mr. Carl plays all of his roles well. The verdict of his friends and the public is unanimous on this point.

Today THE MUSICAL COURIER presents Mr. Carl as a lecturer. This past summer, Mr. Carl made a tour of Japan, China and the Philippine Islands, and if there is anything that his powers of observation and his keen sympathies did not see, it was the fault of his guides and not of the American musical explorer. In the chapel of the old First Presbyterian Church, corner of Fifth avenue and Eleventh street, Mr. Carl gave an illustrated lecture Friday night of last week before an audience of 500 people. The lecturer appeared before his hearers attired in the costume of a Japanese gentleman. His entry was typical of the nation of which we are all so eager to hear news at first hand. Probably because Mr. Carl was arrayed in the silk embroidered robes the Rev. Dr. Duffield, pastor of the church, felt it necessary to formally introduce him. Mr. Carl made a few introductory remarks in Japanese, thus carrying out the vivid atmosphere. After the Japanese sentences he followed immediately by saying: "Ladies and gentlemen, I will continue my lecture in English."

Mr. Carl's narrative was wholly free from pedantry and tiresome scientific data. He gave the audience just what an interesting book on the country would give, a description of the people, the religions, the customs and nature in all her glories. Mr. Carl talked in the conversational tone and never wearied his hearers. His sympathy with that land and its valiant people impressed all. More than that, Mr. Carl took his audience with him into the temples and through the cities of Tokio, Yokohama, Nagasaki, and far into the interior. The views which Mr. Carl had displayed on the screen were beautiful beyond compare. The colorings were perfect reproductions of houses, landscapes, mountains, rivers, lakes, the people, rice fields, chrysanthemum patches, Lotus flower acres, bamboo groves, &c.

Schools and societies that want an educational talk on Japan should hear Mr. Carl's lecture, for Mr. Carl gives what ninety people out of a hundred wish to hear. As he delivers his talk enhanced with a round hundred illustrations, there was not to be a dull moment for any one. Besides, as we have hinted above, Mr. Carl has carefully avoided the tedium of lecturers who are voted "dry." Mr. Carl speaks easily and with the enunciation that would delight the ears of vocal teachers.

As THE MUSICAL COURIER is a musical paper, it may be well to say a word about the bamboo organ that Mr. Carl brought with him from Japan. This instrument, about eighteen inches in height, has seventeen pipes and is played with the mouth. The organ is said to be many hundred years older than the Christian era, dating back to the time of Confucius. Naturally, Mr. Carl touches upon the music of Japan, which is in a state of evolution at the present time. He did hear a splendid military band play in the square at Manila. The band was composed of native Philippines, led by an American negro. Selections from "Parsifal" were performed the day Mr. Carl heard this open air concert, and the lecturer said that for a few minutes he

forgot that he was in Manila by fancying that he was an auditor in the overheated Metropolitan Opera House on a "Parsifal" night. Manila is a warm place in summer.

The forests of Japan abound in nightingales, sweet voiced and beautiful. While listening to these natural singers, Mr. Carl said that both he and his companion declared the tones to be an exact reproduction of the "Forest Bird" music in "Siegfried." Nothing that the American travelers heard in their travels startled them more than this revelation of the resemblance between the real bird's notes and those the inspired composer put in his score.

Friday, November 3, was the Mikado's birthday, and in his talk Mr. Carl paid a warm tribute to the well beloved ruler of Japan. Mr. Carl's highly interesting and instructive lecture proved to all his hearers again that while Japan has learned some things from Western civilization, Western civilization would do well to adopt some of the sane, safe and wholesome customs of a nation whose masses seem to be happy, industrious, courteous and patriotic to the core. A wonderful nation, and wonderfully does Mr. Carl portray the magic Land of the Rising Sun and her inhabitants.

During his travels in the far East Mr. Carl met Secretary Taft and the members of his party, and on several occasions he was invited to receptions arranged in honor of the visiting Americans. But Mr. Carl says little about the distinguished tourists. His object in going to Japan was to tour the country, and having seen it and studied the people and their customs, he prepared his lecture, which all lovers of travel and admirers of the land of the lotus flower and the chrysanthemum will be delighted to hear.

The lecture Friday night was given for the benefit of the Church.

"Up With the Prices."

(From the Philadelphia Telegraph.)

THE MUSICAL COURIER, in giving prominence to the following appeal, voices a sentiment long upheld by the Evening Telegraph. In the current issue of THE COURIER these words are prominently displayed, and should be carefully considered by local musicians:

"Musicians of every kind and station should raise their prices and demand more money for their work. This country no longer deals in small amounts; only millions are considered. The price of everything has risen. The cost of living is up, the cost of clothing, food, light, transportation, traveling, insurance, amusement, coal, rent—everything is up, 'way up.' Music is a luxury. Let those who have the money pay for music, and pay well. Musicians you are underpaid. Opera and concert singers, and oratorio and choir, and comic opera, and vaudeville singers, and pianists, and violinists, soloists, teachers, players on wind and brass and percussion instruments, and chorus singers, and opera soloists, orchestral players, restaurant and hotel and ferryboat and picnic players, and players and singers and musicians of every sort and degree—all of you, raise your prices! Nothing for nothing! Up with the prices, 'way up, and keep them there! Up with the prices! Up!"

News to His Native Town.

(From the Louisville Herald.)

THE following from the Chicago correspondence of THE MUSICAL COURIER, of New York, concerning a former Louisville singer, shows that he is fast winning his way in the North and West:

"The baritone, William Beard, is one of the many who has his autumn work well begun. His first public appearance was October 4, in a musicale by the Woman's Song Club, given for the Chicago Women's Club. He will give a recital at Fairbury, Ill., October 26, and his managers of the Bureau Agency of Music have just closed with the A Capella Chor, of Milwaukee, for Mr. Beard's appearance with the Chor in a production of Bach's St. Matthew Passion Music."

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OPERA BOX-HOLDERS.

HERE is a complete list of boxholders for the coming season of grand opera at the Metropolitan Opera House:

- Box 1—Mrs. Ogden Goelet, Wednesday nights (uncertain).
 Box 2—A. D. Juillard, P. M. Lydig and Richard Mortimer.
 Box 3—R. T. Wilson.
 Box 4—August Belmont.
 Box 5—Clarence M. Hyde and John Notman.
 Box 6—W. K. Vanderbilt, Jr.
 Box 7—Mrs. Astor and Col. Astor.
 Box 8—M. C. D. Borden, C. N. Bliss and John Claflin.
 Box 9—James Breeze and George C. Clark.
 Box 10—George F. Baker, H. C. Fahnestock, F. F. Thompson and Harris Fahnestock.
 Box 11—Perry Belmont.
 Box 12—Henry Clews and George J. Gould.
 Box 13—H. A. C. Taylor.
 Box 14—G. H. Warren, Amedee Depau Moran, Charles W. Morse and W. S. Miller.
 Box 15—James Stillman and Alfred Chapin.
 Box 16—Mrs. John B. Trevor and George T. Bliss; Henry Sloane Friday afternoons.
 Box 17—William D. Sloane and H. McKeown Twombly.
 Box 18—Uncertain.
 Box 19—Mrs. E. K. McCreery, H. F. Dimock, M. Dwight Collier.
 Box 20—D. O. Mills, Ogden Mills.
 Box 21—Charles Steele, H. F. Shoemaker and C. H. Coster.
 Box 22—W. Seward Webb, J. M. Bowers, Elliott Shepard and W. G. Oakman.
 Box 23—E. T. Gerry, E. J. Berwind and Oliver G. Jennings.
 Box 24—Mrs. Goelet.
 Box 25—G. G. Haven, John E. Parsons, John Sloane, Mrs. E. H. Crosby, Wednesdays.
 Box 26—James Henry Smith, William G. Rockefeller, James A. Stillman and W. G. Oakman.
 Box 27—George S. Bowdoin, Charles Lanier and Franklin Bartlett.
 Box 28—W. Bayard Cutting, Jacob H. Schiff, R. Fulton Cutting and J. H. Schiff.
 Box 29—Mrs. Alexander Van Nest, Mrs. Charles Carroll Jackson, Mrs. Richard Gambrill and Mrs. Giraud Foster. Wednesdays, W. F. Havemeyer. Matinees, Mrs. Charles H. Baldwin and Mrs. W. Allston Flagg.
 Box 30—Harry Payne Whitney (not fully decided).
 Box 31—Mrs. Vanderbilt.
 Box 32—E. R. Thomas, Luther Kountze, Bradish Johnson and Gerald Hoyt.
 Box 33—Thomas Hitchcock, E. Francis Hyde, Frederick Pearson and J. J. Wysong.
 Box 34—J. B. Haggin, James W. Gerard, Mme. Lillian Nordica and C. H. P. Gilbert.
 Box 35—J. Pierpont Morgan.

CONUNDRUM: FIND THE MUSICIANS IN THIS LIST.

Granberry Musicales.

GEORGE FOLSOM GRANBERRY, a successful teacher, who represents the Faellen method, gave a musicale at his studio in Carnegie Hall, Saturday morning, November 4, assisted by a number of clever pupils.

One unusual and successful feature of the program was the playing in ensemble of two classes, one composed of six young ladies and the other of six boys, about the average age of ten years. The young men rendered their

selections from memory in any keys requested by the audience. Frances MacDonald (six years old), and Dorothy Hand, aroused enthusiasm with their playing, which was also in any keys requested by the audience. Lawrence Wimmer, in the ballet scene, op. 39, No. 2, of E. Del Valle de Paz, and a concert etude by Burgmuller, showed advancement over the work which he did in these recitals last year. Kenneth Campbell, who has studied only seven months, played selections by Espen and Streabbog fluently. Stella Barnard played two of the Heller preludes from op. 81, and Bendel's "Little Red Riding Hood" in a way which shows her to be possessed of unusual talent. We predict a great future for this young lady. The program closed with Weber's concerto in E flat major by Theodora Snow. The three numbers of this brilliant composition were played with a fluent technic and a full tone. Miss Snow has evidently studied to good purpose. The orchestral parts of Mr. Wimmer's and Miss Snow's numbers were played on a second piano by Mr. Granberry, the titles being played by Miss Randall and Miss Mount, on a third piano.

Among Mr. Granberry's professional pupils this year are the following students: Margaret Buchanan, Americus, Ga.; Theodora Snow, Chicago; Florence Bishop, Marion Mount and Miss Gulick, of Brooklyn; Eva Belle Clement and Lawrence Wimmer, of New York, and Mary Bradshaw, of Orange, N. J.

Corinne Welsh's Season.

CORINNE WELSH is obtaining the cream of the contralto engagements this season. Some of the most recent contracts closed by her manager, Fitzhugh W. Haensel, are as follows:

- November 24—"Last Judgment," Poughkeepsie, N. Y.
 December 5—Mendelssohn Glee Club, Frank Damrosch, conductor, Mendelssohn Hall, N. Y.
 January 15—Mrs. Simes' Musicales, Philadelphia, Pa.
 January 21—Sunday Afternoon Chamber Concerts, Boston, Mass. Hiram J. Tucker.
 January 22—Beginning of concert tour in North Carolina.
 January 31—Treble Clef Club, Philadelphia, Pa.

Union Hill Liedertafel Jubilee.

THE Liedertafel of Union Hill, New Jersey, celebrated on Sunday night its fortieth anniversary. Adolph Thuelecke, the musical director of the club, had the assistance of Fieda Stender, the soprano; Henry P. Schmitt, violinist, and Dr. Carl Klindt, tenor, in presenting an excellent program at the home of the club. Ferdinand Klumpp, is president of the society. Mr. Hubert was chairman of the program committee in charge of the jubilee.

Katherine Jaggi, a young Brooklyn pianist, who has studied the past four years with Joseffy, is engaged to give a recital Tuesday evening, November 28, at Hasbrouck Hall, Jersey City Heights.

SALT LAKE CITY.

SALT LAKE CITY, November 1, 1905.

MMA EAMES and her company, in conjunction with the Tabernacle Choir and organ, gave an excellent concert.

Willard Weihe, violinist, assisted Mr. McClellan at his last organ recital.

Martha Royle-King has returned from several months of study in New York city and is meeting with much success in her studio work. Mrs. King has written several songs and is one of our leading artists.

Young Walter Poulton, pupil of Alberto Jonás, and the Tabernacle organist, has been chosen as the organist of the famous Ogden Tabernacle Choir, which made a success at the Portland Fair. The young man has natural gifts and will certainly be a success.

Prof. W. A. Wetzell, our public school music director, with his artist wife, Ella Cumming-Witzell (by the way, a sister of Shanna Cumming), are back in their handsome studios in the Templeton Building, and have all the work they can do.

Hugh Dougall gave a successful pupil's recital recently. He presented his excellent pupil, Mrs. Dietrich, who reflected credit on her teacher. Willard Weihe and Alvin Beesley assisted.

The Salt Lake Opera Company enjoyed much success in its presentation of Edwards' "Jolly Musketeer." Miss Gates and Emma Ramsey-Morris made distinct hits.

Anton Pedersen is meeting with success in his work with the student band at All Hallows' College. Anton Lund, head of musical endeavor at the B. T. University in Provo, is also doing his full share to raise the musical standard in Utah.

The Salt Lake Symphony Orchestra will first be heard on December 4.

John D. Spencer, who was comedian in the last effort of the local opera company, also manager of the Symphony Orchestra, is arranging details for the coming season, and we may expect even a better showing in every way than was made last year.

Madame Swenson is to give monthly recitals this winter. She will introduce her advanced pupils.

Willard Weihe will present some of his pupils during the season.



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BISPHAM

Miss Flanders is another teacher whose pupils' recitals attract notice.

Mrs. Carlson and several of her pupils gave a musicale a fortnight ago.

Charles Kent has pupils in Ogden and a large class in Salt Lake City. He feels repaid for the sacrifice he made in his Eastern professional work by remaining at home with his family and friends.

At the Utah University a reform spirit is moving the musical department to improve the methods of instruction.

Irene Stettner, a talented young Columbus pianist, has gone to Vienna, after two years in Leipsic. The present intention is to spend a year in Vienna and two or more in Brussels and Paris. Harry Stettner, an unusually gifted young cellist, is beginning his third year in the Leipsic Conservatory.

Marie Hertenstein, another young pianist of Columbus, is studying with one of Leschetizky's assistants in Vienna.

Ethel Keating continues with Brahm van den Berg in the College of Music, Cincinnati, having begun just last week after a summer in Europe.

Helen Pugh, of Columbus, also matriculated as piano pupil in the College of Music, Cincinnati.

ELLA MAY SMITH.

Becker Sails.

WILLIAM A. BECKER, the American pianist, who has won signal honors abroad and is in this country for a short visit, sailed for Europe on November 7, aboard the Kaiser Wilhelm II. Mr. Becker will open his European tour this season at Vienna on December 2.

Boston Symphony Programs.

THE program of the Thursday concert of the Boston Symphony Orchestra (at Carnegie Hall) includes: Brahms, "Academic" overture; Dvorák, concerto for violoncello; R. Strauss, "Death and Transfiguration"; Tchaikowsky, symphony in F minor, No. 4; soloist, Heinrich Warnke. On Saturday afternoon the soloists are to be Mme. Gadski and Ellison Van Hoose, while the program will be devoted to Wagner, as follows: Huldigungsmarsch; Bacchanale and duet from "Tannhäuser" (Paris version); Prelied, "Die Meistersinger"; Siegfried and Brünnhilde, "Götterdämmerung," Act I; Siegfried's death, Funeral March, and closing scene, "Götterdämmerung," Act III.

Music at the last meeting of the Woman's Press Club in the Waldorf-Astoria was contributed by Carrie Jacobs-Bond, soprano, who sang five of her own compositions; Celia Bradford, violinist, and Helen Hood, pianist, and James C. Bradford, accompanist. Madame von Klenner was chairman of the entertainment.

PHILADELPHIA.

PHILADELPHIA, November 4, 1905.

THIS was the program for the pair of concerts by the Philadelphia Symphony Orchestra, November 3 and 4:

Symphony No. 4, op. 36.....Peter I. Tchaikowsky
(First time at these concerts.)
Recitative and Aria, Gerechter Gott, from Rienzi.....Richard Wagner
Louise Homer.

Italian Serenade.....Hugo Wolf
(First time at these concerts.)
Die Lorelei.....Franz Liszt
Louise Homer.

Overture, Euryanthe.....Carl Maria von Weber

Having received a part of her musical education in Philadelphia, from Miss Groff, Madame Homer is always welcomed in this city by large audiences. For five years Madame Homer sang in the Presbyterian Church, Fifteenth and Spruce streets. In 1901 she sang Siebel in "Faust," as it had not been sung for many a day. Before her marriage she was known as Louise Beatty. After her musical education in this city, she went to Boston, where she married Sidney Homer. Later she went to Paris where she made her debut.

The Grand Opera season is being looked forward to with an extra amount of interest, this year, on account of the novelties that Conried has promised, among which are Goldmark's "Queen of Sheba," Puccini's "Manon Lescaut" and Caruso's appearance as Faust.

The tablet placed last Saturday, in the Academy of Music, to the honor and to the memory of Rudolph Hennig, by his many friends, is a fitting testimonial to one whose whole life was art and work. H. Hennig, Von Gaertner and Carl Wolfsohn were the trio that first made chamber music appreciated in Philadelphia. Of the three, Wolfsohn is the only one now living, and he has made his home in Chicago. The influence of these three men was manifest, and practically started the nucleus of what is now, our greatest musical organization, the Philadelphia Orchestra.

The Evening Telegraph, of this city, copied in its columns THE MUSICAL COURIER's call to arms to the musicians. The Evening Telegraph is a staunch friend to the musical element, and is even now engaged in fighting musical graft, which, like graft of another kind, has gained a firm foothold in the city. For years struggling artists have been induced to give their services gratis at the houses of the wealthy and socially prominent, in the hope that paying engagements would result, and have almost invariably been forced to stand aside in favor of a New Yorker when the paying engagement took place. A few of the leaders have gotten together and will shortly call a mass meeting, at which it is proposed that all shall pledge themselves not to sing for nothing except for a specified charity, and also to arrange matters so that it will not be wise for any one else to do so.

At the annual meeting of the Manuscript Society, at the studio of Dr. W. W. Gilchrist, the following officers were elected for the coming year: President, Philipp Goepf; vice-president, F. G. Cauffman; secretary, Stanley Muschamp; treasurer, Franklin Cresson, and librarian, Perley Aldrich.

One of the events of the week was the concert at the Academy of Music by the Irish Ladies' Choir.

The first of the Boston Symphony concerts will be Monday evening next. The soloists are Gadski and Ellison van Hoose, the program being chiefly Wagnerian. The general scheme provides for the "Bacchanals" and the duet from the first act of the Paris version of "Tannhäuser," the parting duet from the first act of "Götterdämmerung," Siegfried's Death, the Funeral March, and the Immolation Scene from the third act of the closing drama of the "Ring."

At the piano and vocal recital at the Pennsylvania Academy of Music last week by Winfield Biery and Fred Davis the program was as follows: Piano solos, allegro con brio, from op. 53, "Waldstein" sonata, Beethoven; fugue, A minor, Bach-Liszt. Vocal solo, "Where'er You Walk," Handel. Piano solos, ballade, F major, op. 38, Chopin; scherzo, E minor, op. 3, Mendelssohn. Vocal solos, "Mondnacht," Von Fielitz; "O Heart of Mine," Clough Walter; "Two Grenadiers," Schumann. Piano solos, "Abschied von Gent," op. 139, No. 6, Bennett; gavotte, Lang.

At the meeting of the Philadelphia Music Teachers' Association, John Mehan made a most interesting address on "Universal Voice." By reproducing the cries of animals, he demonstrated that the human voice, like animals', resolves itself into tone, and that naturalness is all that is required to sing. Edwin Evans, basso, sang several songs with ease and clearness, while Louise Githens, soprano, and G. Miles, tenor, also did good work.

Mary Hallock, pianist and lecturer, is to give a course of six lectures in the Lecture Hall of the Free Library on "Taste and Style as Found in Music."

The Thomas Moore Song Cycle, by Warren Shaw, will be sung November 21, at the Clan Na Gael Society, by Suelke, soprano; May Walters, contralto; Harvey Hindermeyer, tenor, and Theodore Harrison, basso. This will be the second rendition of the cycle since publication, the first being at Griffith Hall last season on March 16. At that time the cycle received the hearty indorsement of the press.

Selden Miller, pianist, and Charlton Louis Murphy, violinist, will give three chamber concerts at the Acorn Club, on Tuesday mornings, November 14, 21, and the 22d.

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NEW ORLEANS.

NEW ORLEANS, October 31, 1905.

THE French Opera season in this city promises to be brilliant, judging from the numerous subscriptions recently added to the long list of habitués. If rumor reports correctly, New Orleans is to have a troupe second to none that has appeared here, including many prominent acquisitions in addition to a few old favorites. As yet the date of the initial performance has not been definitely set, but it will probably be about November 24, when, no doubt, "The Huguenots" will be presented.

Walter Goldstein was welcomed home a few days ago, a full-fledged artist, carefully schooled in the intricacies of his specialty. Some three years ago, then a brilliant pianist, Mr. Goldstein decided to become an instructor of the piano. Young and ambitious, and realizing the seriousness of his chosen profession, this zealous Orleanian determined to study his art from the very rudiments, and, to accomplish his purpose, left for New York, where for three years he pursued his studies in the "art of teaching" under the direction of distinguished masters.

Henri Wehrmann, the gifted violinist and composer, whose operettas have established his name in the South, will be revealed in an entirely new light this winter, when a series of his French Songs will be interpreted by competent talent.

Maymie Maloney, who for some years has held the palm among the local accompanists, has not made any definite plans for the winter. Those who appreciate her art sincerely hope she will be heard this season as an invaluable member of the René Solomon Trio, in chamber music.

The Orpheus Quartet Club is doing good practice under the directorship of Victor Despommier, who is at work with his characteristic energy.

Ferdinand Dunkley, organist of St. Paul's and of the Touro Synagogue, inaugurated the winter series of recitals on October 30. Following was the program played at St. Paul's Church: "Fantasia" in A minor, William Faulkes; "Allegretto," originally composed for viola and piano, W. Wolstenholme; "Andantino," W. Wolstenholme; "Fanfare," Lemmens; Marcia Religiosa, M. Saladino; Offertoire in G major, Bellando; "Postlude," in D, H. Smart.

All notices, programs, &c., should be in the hands of the undersigned before Wednesday noon preceding the issue for which they are intended. These, as well as subscriptions and advertisements should be sent to Box 79; telephones, Main, 1529; Uptown, 398. HARRY B. LOEB.

From Georg Fergusson's Studio.

LAURENCE ATKINSON, the brilliant Fergusson pupil of whose concert successes THE MUSICAL COURIER has lately published some account, is one of the prime heralds of modern music in England. Himself an exceptional linguist, and accustomed to teach in four languages, Mr. Atkinson is thoroughly versed in the extensive branch of lyric music belonging to the modern German and French songs. He has sung "Morceaux de salon" with great success during his two years' residence in Paris, and he

has devoted such earnest study to the modern German lyric that his German critics consider him one of the first interpreters of this kind of music. He was probably the first English singer to give a concert consisting entirely of Lieder, and this he did with such success that the Manchester Guardian, a conservative and musically important paper, gave him an extremely commendatory criticism.

No less enterprising in public undertakings than in his own concerts, Mr. Atkinson has recently set in motion a series of chamber concerts to take place at Manchester every winter. So successful has this undertaking proven that Mr. Atkinson hopes to establish similar concerts in eight other large English towns. The high class programs and excellence of the performing talent which these concerts bring to light is evidenced by the following part in one of the chamber concert programs:

Concerto for Violin in G minor.....Max Bruch
Herr Johannes Tomescha.

Songs—
Komm schlaf Tod.....Bach
O Jesulien schlaf.....Bach
Morgen.....Richard Strauss
Traum durch die Dämmerung.....Richard Strauss
Freundliche Vision.....Richard Strauss
Lawrence Atkinson.

Sonata for Violin.....Niccolo Porpora (1686-1766)
Herr Johannes Tomescha.

Songs—
Gebet.....Hugo Wolf
Verschwiegene Liebe.....Hugo Wolf
Over Here (Famine Song).....Irish Folksong
Irmingard.....A. von Fielitz
Lawrence Atkinson.

Mr. Atkinson, who is an admirer of Strauss, and has done very much to introduce his music into England, had the honor of appearing with the famous composer in a Manchester Schiller concert.

Appended are two press notices of Mr. Atkinson's Lieder concerts:

"The profoundly moving eloquence of Bach's 'Komm schlaf Tod' Mr. Atkinson interpreted well, doing full justice to the marvellous beauty of the melody at the words 'Drück mir die Augen zu.' In the two Schubert songs the rendering was no less happy than the choice; and in 'Ruhe, Süßliebchen,' by Brahms, Mr. Atkinson again showed his fine sense of style." * * * Mr. Atkinson's voice is an expressive baritone; his enterprise is great and his taste well defined, his executive ability fortunately not falling short of the demands that he makes upon it.—Manchester Guardian, October 21, 1903.

Mr. Atkinson's voice has strong, clear grateful notes in its middle register. * * * He sings with marked intelligence; and he is evidently as specially well furnished with the knowledge of the field of German lieder as he is saturated with the feeling for it. Decidedly his best renderings on Tuesday evening were those of the three Strauss songs; and for aptness of sentimental expression we can scarcely hope to hear a better interpretation than his "Ruhe, meine Seele." Almost as good was the translation of the "Freundliche Vision."—City News, October 24, 1903.

Praise for Henri Verbruggen.

HERE follow some English press notices of the distinguished violinist, Henri Verbruggen, who is the leader of the Queen's Hall Orchestra:

Verbruggen has a very animated manner in performance, his tone is broad and full, his bowing firm, and his reading artistic. The first solo made its mark, and the performer was recalled with acclamation. The favorable impression was deepened after the rendering of Tchaikowsky's "Serenade Melancholique," played with pathetic feeling and beautiful tone, and quite a furor was created by the brilliant performance of Wieniawski's "Polonaise," given with immense fire and verve. M. Verbruggen had a decided triumph last night, and must have been gratified with his reception.—Birmingham Daily Post.

Henri Verbruggen is one of the most accomplished violinists of the modern Belgian school, and his surpassing neatness of execution and refined taste were shown to advantage in pieces by Vieuxtemps and Hubay, while still higher qualities were evoked in the lovely air by Bach which is deservedly such a favorite with violinists. The perfection of tone and tune was displayed here in striking fashion.—Yorkshire Post.

As to Henri Verbruggen, the audience showed a disposition to lionize him. He is one of the most talented violinists of the day, and he played the Wieniawski polonaise in A, an andante of Saint-Saëns and Hansen's "Hungarian Rhapsody" with the utmost refinement and brilliance of execution.—The Yorkshire Daily Post, Leeds, March 11, 1902.

Henri Verbruggen, the violinist, is a great artist in the way, and nothing neater and more refined than his performance of selections by Vieuxtemps, Hubay and Wieniawski, as well as an air by Bach, given as an encore, could possibly have been desired.—Leeds and Yorkshire Mercury, Leeds, March 19, 1902.

Henri Verbruggen played a "Caprice" of Ginraud with immense artistic power, the performer gave a fine exemplification of the Curia Francese, carried away the audience and was twice recalled. Later he played Tchaikowsky's "Serenade Melancholique" and a polonaise by Wieniawski. Mr. Verbruggen's playing had a distinct power and brilliancy, that could only be characterized as magnificent, and that marked the performer as a virtuoso of the first rank.—The Birmingham Daily Gazette, March 26, 1902.

Mr. Verbruggen showed him to be a highly skilled player, with the hundred and one little graces that virtuoso music calls forth.—Glasgow Herald.

At one of the Queen's Hall concerts, when Richard Strauss' magnificent symphonic poem, or "Ton-Dichtung" as it really is, was performed, it was announced that the part for the violin solo would be played by Henri Verbruggen. As I have not missed a single performance of this great work, I naturally was present, and I was perfectly delighted with the way in which M. Verbruggen played the part.—The Observer and Chronicle.

Rive-King in Two Cities.

JULIE RIVE-KING was engaged to open the season in Minneapolis and Milwaukee. Her recitals in both cities aroused eager interest and the warmth of welcome accorded the artist was highly creditable to the intelligence of musical critics and musicians of those prosperous towns. Madame King is a noble interpreter of the greatest works written for the piano. The fact that she elects to reside in the United States does not seem to have diminished the demands to hear her.

Paragraphs from some excellent criticisms are here reproduced:

Madame Rive-King, one of the greatest woman pianists of the day, gave a delightful recital yesterday afternoon at the Athenaeum under the auspices of the Wisconsin Conservatory of Music, and although she has not been heard on the concert stage for a number of years owing to the illness and death of her husband, Madame King delighted and charmed her audience with her wonderful playing. All the vigor of former times has been retained by Madame King, and her technical performance of the most difficult and exhausting bravura passages was as robust as that of any masculine artist before the public, while her treatment of the gentler and softer themes was as delicate as a breath.—The Milwaukee Sentinel, October 25, 1905.

With few exceptions Madame Rive-King's program did not deviate from the usual plan followed by modern virtuosos. With Chopin's F minor fantasy as grand prelude it contained the usual quota of nocturnes, the A flat ballad, and scherzo in C sharp minor, Rubinstein's barcarolla, the gavotte and musette from D'Albert's piano suite, Madame Rive-King's transcription of a Strauss waltz and as a matter of course, the regulation Liszt transcription and rhapsodies at the end. An interesting novelty and musical curiosity at the same time was an air from Gluck's "Alceste," recomposed by Saint-Saëns with an additional American improvement of the German original and French variation of this quaint aria by Mason, all

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cleverly drawn into one by Madame King—the fourth intellectual co-operator in this musical melange.

It is a long established fact that Madame Rive-King is a pianist of rare ability, and in the foremost row of the artists heard in modern times—equalling in some phases of her playing the divine Donna Teresa to a degree which excuses from an enumeration of all the encomiums applicable in the case.

The phenomenal success which Madame Rive-King's art has gained wherever it was exhibited was repeated yesterday afternoon. Her playing was beautiful in every way and technically simply perfection itself.—The Milwaukee Free Press, October 29, 1905.

The program, save for the encores, was taken entirely from the works of Chopin, and the critic who is accustomed to refer to the works of that composer as effeminate or sensuous, could scarcely help being thoroughly convinced that Chopin is a various writer, with as many moods and tenes as belong to most composers.

The program was culled apparently at random, but was admirably arranged and played with an abandon that was grateful. Madame Rive-King must be characterized as a virile player, a master of technic and an interpreter par excellence of the heroic.—The Minneapolis Tribune, October 29, 1905.

PORTLAND.

PORTLAND, ORE., October 31, 1905.

MMA EAMES made her first appearance in Portland yesterday, under the joint management of Lois Steers and Wynn Coman.

Dorothea Nash gave a recital recently, assisted by Imogen Harding Brodie.

The Treble Clef Club has commenced rehearsals again this season under the direction of Mrs. Walter Reed. The ladies in this club include some of Portland's most popular professional and amateur singers. They are Helen Lytle, Mrs. Sanderson Reed, Helen Brigham, Mrs. Jordan Purvine, Kathleen Lawler, Mrs. J. E. Howard, Hilda Hegele, Edna Protzman, Mrs. Byron E. Miller, Mrs. Ernest Laidlaw, Mrs. John E. Logan, Mrs. William C. Holman, Ethel Shea, Evelyn Hurley and Lulu Dahl-Miller.

Mrs. Walter Reed gave a delightful complimentary matinee musicale at the Eilers Recital Hall. The soloists were Hilda Hegel and Imogen Harding Brodie. Edgar E. Coursen accompanied.

A recital was given at Oregon City last Monday evening by Mary E. Conyers. It was really a farewell by Miss Conyers, who leaves shortly for a winter's vocal study in New York.

The first autumn meeting of the New England Conservatory Club was held at the home of Mrs. T. T. Davis. Mrs. W. B. Hamilton was in charge of the program. The numbers were: Paper, "Etudes," Mrs. Hamilton; octave etude (Kullak), Mrs. Davis; prelude (Chopin), Mrs. Piper; Niccolò Vaccai, op. 15, Miss Watt; etudes (Heller), Mrs. Hall. Mrs. Max M. Shillock is president of the club and Mrs. Fletcher Linn, secretary.

EDITH L. NILES.

Ruegger Notifies Her Manager.

A LETTER received by Loudon G. Charlton from Elsa Ruegger, the Belgian 'cellist, whose season he will direct, states that Mlle. Ruegger has engaged passage on the Kroonland, to sail late in December. The 'cellist's American tour—her third—will extend to the Pacific Coast, and will include appearances with important orchestras. "Mlle. Ruegger's reputation is well deserved," wrote Philip Hale in the Boston Journal. "Her technic is sure and well rounded; her phrasing is musician like; she is respectful to the composer and art."

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In my travels all over this country during the past twenty years I have seen from personal experience that the Musical Courier is taken by practically everybody interested in music, such as students, teachers, professional musicians, managers, newspaper writers, etc., who appreciate the large amount of general information it brings them. Owing to this I find that Creatore is known everywhere, even in places where he has never appeared, and on opening up a correspondence I find it so much easier to reach a satisfactory conclusion.

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ALBERT GREGOROWITSCH JANPOLSKI, need- less to say, is a Russian, now become a good Amer- ican citizen, and whose increasing prominence in the mu- sical world is the result of a naturally fine voice, well cultivated, and a warm musical temperament. He sings two arias by Tchaikowsky, from "Iolante" and "Dame de Pique," for the first time in America, at a Boston cham- ber music concert, and other Russian novelties he will do with Rachmaninoff.

Some artist pupils of Emily Winant now in the public eye are: Lilia Wigmore Squire, soprano of the Congre- gational Church of Naugatuck, and who assists at St. John's Protestant Episcopal Church at Waterbury; Mrs. Ralph Smith, contralto in the same choir; Mrs. Robert May, contralto of the South Congregational Church, of New Britain; Maud Perkins, soprano of the North Ave- nue Presbyterian Church, of New Rochelle; Jennie Hib- bard, mezzo-soprano, seven years at the Washington Heights Presbyterian Church, and four years at Temple Emanu-El, New York; Henrietta Wakefield, just engaged as contralto of the same choir; Anna Strahan, contralto, chapel of the Church of the Ascension, and Mrs. William Converse, who sings in a Plainfield church. None of these have studied with any other teacher, an uncommon showing and an interesting one, in view of the restlessness pervading the musical life. It shows, too, the degree of confidence reposed in this artist teacher, who a few years ago sang in all prominent concerts and oratorios.

William R. Chapman is ill in a hospital in Portland, Me., the result of overwork in connection with the festi- vals, followed by pneumonia.

Rudolf King, pianist and accompanist, has returned from a short concert tour with Campanari and his company through Wisconsin, Illinois and Ohio, during which he met with signal success, and received some flattering press notices. A few follow:

Rudolf King played some well chosen solos in a brilliant man- ner, and his accompaniments were excellent.—Cleveland Leader.

Rudolf King, the pianist, displayed a brilliant technic, and his playing throughout was a big success.—Milwaukee Sentinel.

Clifford Wiley begins his Southern tour of song re- citals November 15, going to Virginia, North Carolina, South Carolina, Georgia and Alabama. This fall South- ern tour is a regular thing with him, re-engagements in- variably following his first appearance.

Frederick Wheeler, baritone, has booked some good en- gagements, among others at Worcester, with the Oratorio Society, in Parker's "Saint Christopher." He has a num- ber of miscellaneous engagements fixed, and others de- veloping.

At the Wirtz Piano School, Saturday morning last, two separate recitals were given, at 10 and 11 o'clock. The Wirtz school is a busy place this season, thoroughness, conscientiousness and high artistic aims guiding those as- sociated in it.

Katharine Hanford, the contralto, departed Monday for Houston, Tex., where Mr. Hanford's extensive business interests have called him this winter. She spent a portion of last season there, and found many excellent voices, which only need development to be unusual.

Clementino de Macchi has resumed coaching. Many prominent opera and concert singers have studied with him. He will again conduct the Catholic Oratorio Society, which will probably give Verdi's "Stabat Mater," new in this country.

Marie Stoddart, soprano, has issued a neat circular, with picture of herself, a brief resume of the excellent positions she has had, and now has, and a dozen flattering press notices.

MUSIC IN MAINE.

PORTLAND, Me., November 4, 1905.

MUSICAL matters in Maine suffered a slight relapse af- ter the musical excitement of the Chapman Festival in October, a natural consequence, no doubt. Of unusual interest to music lovers is the late announcement of the Ellis course of concerts to take place in City Hall on the dates Wednesdays, November 22, December 13, January 3, Janu- ary 24 and February 7. An exceedingly attractive list of artists is announced, containing the following names: Ma- dame Sembrich, assisted by the Boston Symphony Quartet; Madame Galski, Madame Rider-Kelsey, Marie Hall, Olga Samaroff, Laura Hawkins, Myron W. Whitney, Jr., Prof. Willy Hess, Longy Club, of Boston, and the Boston Sym- phony Orchestra, Wilhelm Gericke conductor (two con- certs). In no way is this more interesting and to be looked forward to than that it affords Portland another favorable opportunity to listen to and enjoy the exceedingly artistic singing of Madame Rider-Kelsey, who made a most favor- able impression at the Maine Music Festival this season.

The Rossini Club of Portland held their first meeting of the season in Kotschmar Hall on Thursday, November 2, when Mrs. Davis as chairman, assisted by Miss O'Neill, Mrs. Palmer and Miss Webb, had charge of the concert program rendered.

Karl Klein's London Debut.

HERE is the program for the concert in Queen's Hall, London, at which Karl Klein, the young violinist, will make his debut, Tuesday evening, November 14:

Overture, Coriolan Beethoven
The Queen's Hall Orchestra.
Concerto for Violin, op. 35 Tchaikowsky
Karl Klein.
Violin Soli with Orchestra—
Air Bach-Wilhelmj
Polonaise Brillante, op. 4 Wienawski
Karl Klein.
Two Minuets from Serenade in D Brahms
The Queen's Hall Orchestra.
Symphonie Espagnole, op. 21 Lalo
Karl Klein.

Opera on Thursdays.

IT was announced last week that in the coming grand opera season of the Metropolitan Opera Company an extra performance will be given every Thursday evening, in addition to the regular performances every Monday, Wednesday, Friday and Saturday evenings.

ALICE NIELSEN'S DEBUT.

(BY TELEGRAPH TO THE MUSICAL COURIER.)

NEW HAVEN, November 4, 1905.

To The Musical Courier:

Alice Nielsen made her American debut here tonight in grand opera, in Donizetti's "Don Pasquale," and in the role of Norina achieved a ringing success, testified to most energetically by the plaudits of the public, and by the opinions of the local newspaper critics, whose views were canvassed after the performance. She has gained tremendously in range and volume of voice since her old comic opera days here, and her legato is a matter of marvel. Her coloratura lacked nothing in either brilliancy or accuracy. Miss Nielsen is an ideal Norina in face, figure and age, for the role requires a young woman, and not a bestomached dowager of fifty-five or thereabouts. The enthusiasm of the large and fashionable audience was so pronounced at the close that the entire song had to be re- sung. Among Miss Nielsen's capable assistants were Signor Pratti, Fratoli, Rosa, and Articci.

[Miss Nielsen's New York debut will be made to- morrow, Thursday, November 9, '05, in "Don Pasquale.—Ed.]

Witherspoon's Program.

HERBERT WITHERSPOON will give this program at his recital in Mendelssohn Hall Thursday after- noon, November 16:

L'Espresso Nocihiero (from the opera Astarte) Buononcini
She Never Told Her Love (Canzonet) Haydn
Droop Not, Young Lover Handel
Heimlichkeit L  we
Gruppe aus dem Tartarus Schubert
Helle Nacht Hermann
Rosmarin Sinding
Selig mich w  rmend an wogender Brust Sinding
Licht Sinding
Banheur Muet Godard
Madrigal (chanson ancienne) Thom  
Chanson l'  tait jadis un bon Roi (from opera La Jolie Fille de Perth) Bizet
Song from Omar Khayyam Victor Harris
Forever and a Day Albert Mack
Mother o' Mine Frank Tours
Love is a Bable Sir Hubert Parry
Over Here (Famine Song) Arr. by C. Villiers-Stanford
My Lagan Love Uster Airs.
Black Sheela of the Silver Eye } Arr. by Hamilton Harty.
Victor Harris will assist at the piano.

Boston Symphony En Route.

THE Boston Symphony Orchestra is on tour this week, and is following this schedule:

November 6—Philadelphia, evening.
November 7—Washington, afternoon.
November 8—Baltimore, evening.
November 9—New York, evening.
November 10—Brooklyn, evening.
November 11—New York, afternoon.
November 13—Poughkeepsie, evening.
November 14—Hartford, evening.

Marteau's Programs.

MARTEAU has chosen the Beethoven concerto and the Schumann fantasia for his first appearance in New York City, and for the second concert, the Brahms concerto and "Reverie et Caprice," by Berlioz and Concert Stucke in D major, by Schubert.

Campanari's Busy Day.

CAMPANARI is to be the soloist at the concerts which the Philadelphia Orchestra will give in Baltimore and Washington, December 26. The Washington concert is in the afternoon and the Baltimore concert in the even- ing.

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George C. Carrie as Lohengrin.

THE Bangor, Me., News of October 6 said the following in comment on George C. Carrie's singing in the concert performance of "Lohengrin":

Mr. Carrie sings with power, purity and distinction and on more than one occasion dominated his companions—partly because of opportunity, partly from natural talent. He has a voice richly endowed with tonal beauties all of which have been improved to the utmost by what has evidently been a long course of study and preparation. Opera in concert form seems rather emasculated at best, yet in his opening number he was so bold as to add a touch of something approaching real acting to the dramatic words of his song—a touch of acting which, thanks to the power of his noble voice, rang true and not ridiculous against the prosaic background of broadcloth and white muslin on the brilliantly lighted stage.

Mr. Carrie has been engaged as soloist for twelve special services of song, at St. Agnes' Chapel, Ninety-second street, at 4 o'clock p. m. on alternate Sabbaths. December 8 he sings in the "Stabat Mater" in a Brooklyn Reformed Church.

M. T. N. A. News.

WALDO S. PRATT, president of the Music Teachers' National Association, announces that Charles W. Morrison, elected secretary at the last meeting, at Teachers' College, Columbia University, and George W. Andrews, elected chairman of the executive committee, have changed places. The 1906 meeting occurs at Oberlin, Ohio.

Shanna Cumming's Roles.

SHANNA CUMMING, who is back in the concert field this season, is one of the few singers in this country who has created several important oratorio roles. At each of these first performances the singer rose to the occasion by satisfying both the musical directors and the audiences. As Mrs. Cumming has an extended repertory she is prepared to sing any role of works that have been announced for performance. Verdi's "Requiem" and "Elijah" are particularly suited to her voice, a soprano of great carry-

ing quality. Friday of this week Mrs. Cumming will give her first lecture and song recital at the Lake Mohegan Military Academy. She is engaged for the Masonic Festival at Carnegie Hall next month.

Schubert Club Anniversary.

THE twentieth anniversary of the Schubert Glee Club, of Jersey City, Louis R. Dressler conductor, occurs this season. Preparations are making for a pair of festival concerts, to occur in December and April, with Shotwell-Piper, Rider-Kelsey and Campanari as soloists. The prize chorus will be sung at the first concert, and the Women's Choral Society, of Jersey City, Arthur D. Woodruff conductor, will sing, also uniting in two ensemble choruses, under the direction of Mr. Dressler.

Hattie Clapper Morris Musicals.

END of this month, or early next, Mrs. Morris will give a musicale at her renovated and enlarged studios, presenting a number of well known singers as well as young women in society. The discoveries made by her, enlarged upon at some length in the Washington correspondence of this paper last week, in connection with her pupil, Katharine Eldred, a prominent teacher in Washington, have created a large measure of curiosity.

Anna Bussert's Engagements.

NEARLY all of Anna Bussert's public appearances this season will be re-engagements, that is, engagements with the clubs and societies which heard her last year, and applied early this season for some of her available dates. The latest such contract closed by Fitzhugh W. Haensel, manager of Miss Bussert, is with the Philharmonic Club and Symphony Orchestra of Minneapolis for February 13, 1906. Miss Bussert will there sing the chief part in Dubois' "Paradise Lost." The rest of the month of February she will devote to a Western tour, which has been already booked by her manager as far as Denver.

Florida Recital.

SIGNOR FLORIDIA, the eminent Italian pianist and composer, has been engaged by Mrs. Frances Graff Sime, of Philadelphia, to give a recital in that city on January 31, 1906, for bona fide students and teachers of the piano. Other soloists in the same series of concerts will be Joseffy, Lhévinne, and Sherwood. Signor Florida's versatility and wide acquaintance with the piano literature of all times and climes is well illustrated in the following program, which should attract to the Philadelphia recital a goodly audience of music-lovers versed in the byways of piano literature:

PROGRAM.

- I—Old Italian Masters of the Clavecin.
Gagliarda Frescobaldi Girolamo (1591-1640)
Andantino Rossi Abate Michelangiolo (1620-1660)
Giga Zipoli Domenico (1687)
Gavotta Martini Padre G. B. (1706-1784)
Sonata, A major Scarlatti Domenico (1685-1757)
II—Florida.
Sarabande and gavotta from the Suite in the ancient form.
Serenade.
Moths.
Schwansong.
Marche Sauvage.
III—Chopin.
Impromptu No. 2, in F sharp, op. 36.
Mazurka in B flat, op. 17, No. 1.
Marche funebre, from the Sonata, op. 35.
Ballade No. 1, in G minor, op. 23.
IV—Thalberg.
From the Arte del Canto, air of Pergolesi (Tregiorni).
From the original pieces, Soirées de Pausillipe, No. 25, Andantino in B.
From the Phantasies, Serenade and Minuet of Don Juan (Mozart).

Pugno Recitals.

RAOUL PUGNO is to give three recitals following his appearance with the Russian Symphony Orchestra, in Mendelssohn Hall on the afternoons of November 23 and 28, and December 5. Pugno is due here Saturday on the steamer La Savoie.



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